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VARIATIONS ON A LINE THEME

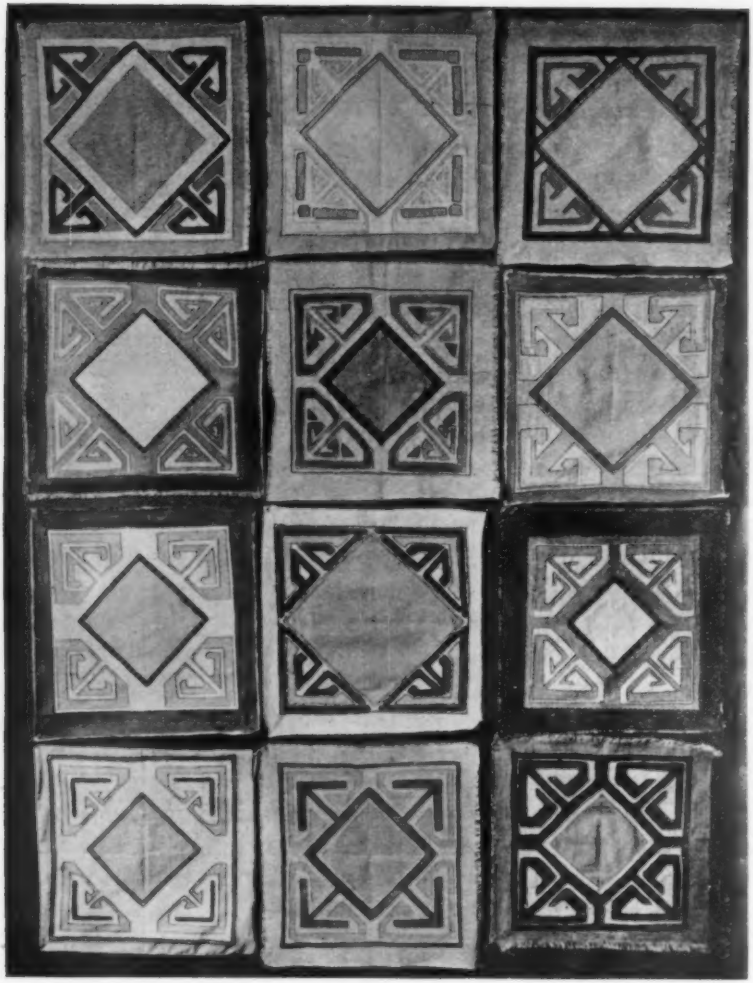
THE twenty-four pillow tops, shown in these photographs, are by the girls and boys of one fifth grade. There were twenty-eight pupils in the grade. The other four were far from failures. Belonging to the quicker workers, they already covered fat, finished pillows and did not fit in the plan of the photograph.

These designs represent the result of a lesson given on one general line theme. The children worked with a nine-inch scale, divided by folds as described in the article on Printing in the June School Arts Book, 1908. This length represented one-half the side of the square, and the design element, of course, exists in one-eighth of the square.

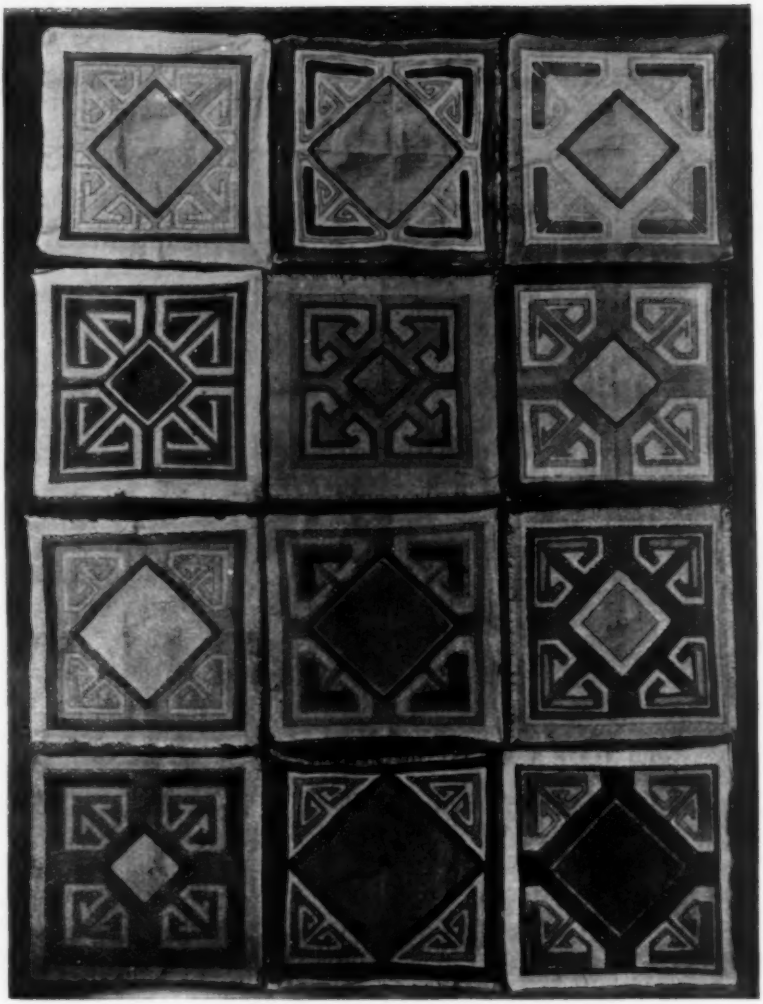
The floss used in working them was knitting cotton, wound into skeins and dyed by the children in their schoolroom. After being worked in outline the spaces were dyed according to the water color design first prepared. The color schemes were in any grayed color of the range of their water colors. Each design, however, was to be in tones and tints of one color. The color values are of course changed somewhat by the camera. Some show much more contrast than in reality. Others are weakened according as the color was one to take light or dark.

But it is not as to values we wish to claim special merit. Considering the age of these children, from ten to fourteen, the range of variation in line treatment seems rather interesting. I believe it is impossible to secure so great a variation on one theme from even mature pupils without the aid of this simple scale.

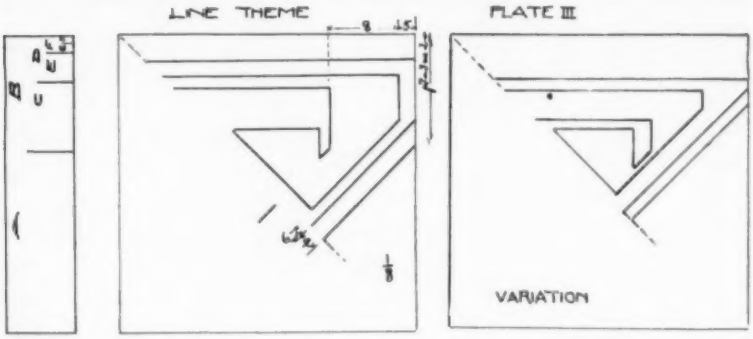
On Plate III is shown the line theme practically as given. Designs were to be built parallel to vertical, horizontal or the oblique of the diagonal, and the diagonal center. The first suggestion was the key-pattern beginning at corners. If spaces



Twelve variations of a line theme by girls and boys in one fifth grade, Marshalltown, Iowa.



Twelve other designs from the same grade, the result of a single lesson.



A rhythmic scale, a line theme, and a typical variation by a fifth grade pupil.

resulting were too great, subdivision was suggested. In studying some of the resulting patterns the interchange of dark and light is fascinating. Look at the light of the design first. Then consider the dark as an individual treatment.

Now the moral of this is not to say these are the best designs that could be made. It is not that anyone shall try to reproduce these. But in many a book or pamphlet on design are little hints of themes waiting to be taken and rendered in a multitude of line harmonies; not to be copied but to be re-cast in your own measures,—adapted to your problems,—for your own exceeding pleasure,—if it so becomes most truly "your own design."

It is for a drawing supervisor as she studies the book page, the wall, or case of the museum, the artist's touch everywhere, to be on the lookout for themes, analyze them for the simple line divisions,—then forget, lose or destroy all but the basic plan, and in a new treatment of proportion and color to recreate those themes and lead her children to do likewise. Variation, more than any other means, leads to analysis of themes in line about the pupil in daily life.

CHARLOTTE REED
Supervisor of Art Instruction
Marshalltown, Iowa

OUT-DOOR SKETCHING

OUT-DOOR sketching with the usual large classes of public school children is generally thought to be a difficult undertaking. In this article I shall try to show how it is possible to take out a class of twenty-five children and teach them how to make a simple sketch. Perhaps this can best be done by relating some of our own experiences.

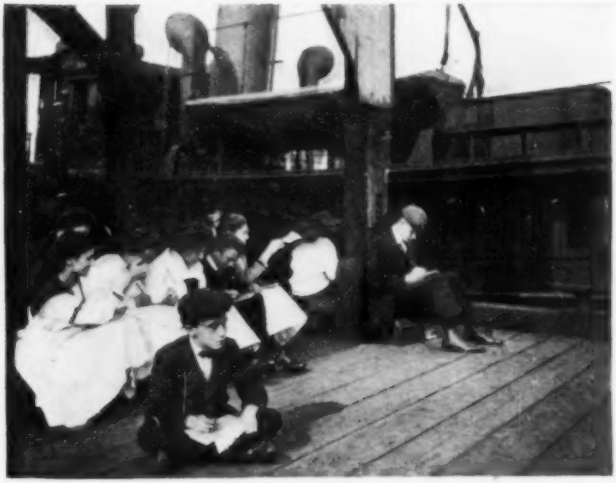
As I walked to school one bright sunshiny day in June, the thought came to me, passing a certain old barn in the suburbs, what a nice sketch could be made there, and I began to wonder whether the class of boys then waiting for a lesson in landscape drawing, could be managed out of doors. The most talented boy was also the most mischievous, so with many misgivings I made plans for a trial.

The start was soon made and from the steps of a church we found we could look down a narrow street to the country beyond and get an excellent view of "Miller's old barn." All were soon at work and to my surprise were so interested that even the street cars passed unnoticed. Quite a number of very good sketches were made, and the one reproduced here was the work of the mischievous lad who was thoroly subdued—so absorbed in making his first sketch from nature. (Illus. No. 1).

As this attempt had proven successful I was encouraged to try again and have since made many excursions with the children, always with good results. Many of the pupils are awakened in this manner to the value of their previous landscape lessons from pictures, and also to an appreciation of the beauties of nature hitherto passed by without notice.

Pencil sketch of Miller's barn, Baltimore, by Warren E. Sewell.

Since that first trip many available places have been discovered and we have learned to surmount many difficulties which presented themselves. The simpler the equipment for this work, the better, so, by folding our 9″ x 12″ drawing sheet twice, we have a small pad, not easily blown away, and which

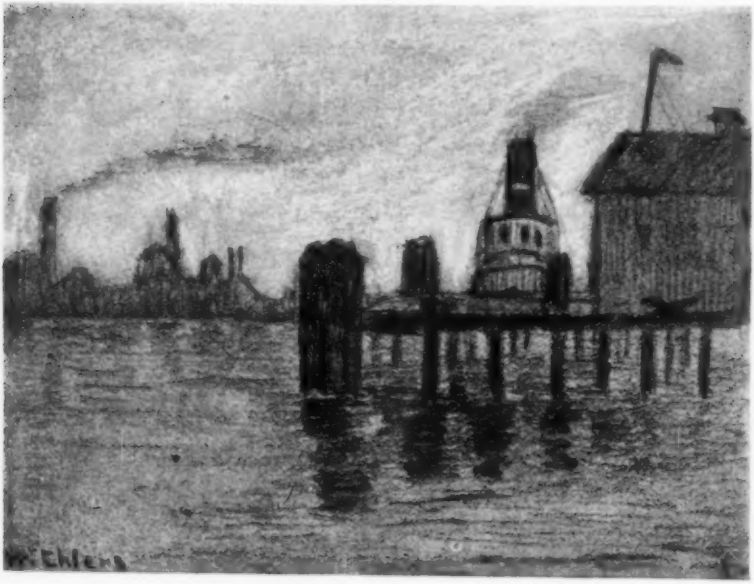


Class sketching on Brown's wharf, Baltimore. There is no lack of interest in such work.

can be held in place on a book—usually the Art Text Book. When preparing for the trip each pupil is provided also with a soft pencil, eraser, and finder, and the making and use of the latter explained. The interest aroused during this preparation is never failing and as a responsive class is always an inspiration to a teacher, her own interest is increased and she is encouraged to hope for the best results. Our plan is always to spend a short time before starting in studying some good pencil sketches,

recalling what we have learned about appearances of receding lines, etc. Especially do we dwell upon the importance of the study of values.

Recently, from a school situated not far from the water's



One of the sketches made on Brown's wharf. Such sketches now seem to the pupils to be real pictures.

edge we walked a short distance to find space on a long wharf, where we had abundant material for sketching.

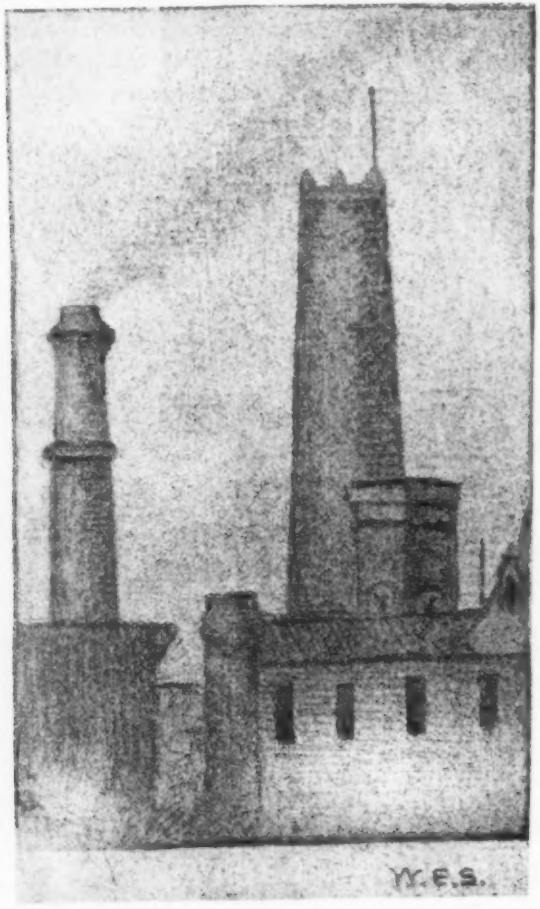
Before starting on this trip the pupils were told that they would probably see many interesting objects—far too many to put in one picture; then some suggestions about the necessary simplicity of the sketch were given at the blackboard—how the

end of a pier or wharf might be selected as a centre of interest, and with suggestions of the buildings, tall chimneys, or whatever might be seen beyond, and a boat or two as a nearer object, in the foreground, an interesting little picture might be made.

The old farmhouse, an attractive spot to which many sketching trips have been made.

The giving of these instructions before the start, where all may hear, is a necessity, and then no time need be lost upon arriving at the destination. The photograph will tell of the interest shown in the work. (Illus. No. 2).

Usually a small pencil sketch can be made in an hour—the time of an ordinary drawing lesson in an eighth grade, but it is desirable to have longer time and often the class teacher, especially



Sketch of a shot tower from Johnson's square, Baltimore.
Limited glimpses of towers and tall chimneys
thru trees possess much interest.

if she is the teacher of language, is willing to add to our time for sketching from her own period, and frequently glad to go along, with the idea in mind that the children may gain from observation new material for a language paper which she may require from

Another sketch of the old farmhouse, made from a different view-point, by Maurice Dusman, who was interested enough to go out alone.

them later. The time is never long, for when the signal comes to stop work, the pleas are always for "just a few more minutes," so that finishing touches may be added to what seem to them now to be real pictures. (Illus. No. 3).

We are not always near the water front, however. Within ten minutes' walk of another school we have found an open lot,

where, on the edge, an old farmhouse still stands. This has been an attractive spot for many trips—one quite recently, from which we have a sketch reproduced. (Illus. No. 4).

Even a small city square or park is not to be despised as a vantage point, for even tho the subject matter be limited to glimpses of towers and tall chimneys thru the trees, such sketches as the one shown of our old shot-tower possess much interest. (Illus. No. 5).

And next day, in the class room, how eager they all are that other classes may be allowed to see the sketches placed upon the wall, which really all look well. (Illus. wharf sketches.)

Looking back upon their school days such events as these stand out in bold relief, and never fail to leave their impress upon the minds of boys and girls.

It has been proven that many do go much further in after years with out-door sketching.

ELIZABETH A. KEYWORTH

Baltimore, Maryland

MANUAL ARTS IN OPEN AIR SCHOOLS

DURING the past school year, I had the pleasure of visiting the schools of European countries, taking the trip under the auspices of the National Civic Federation of America.

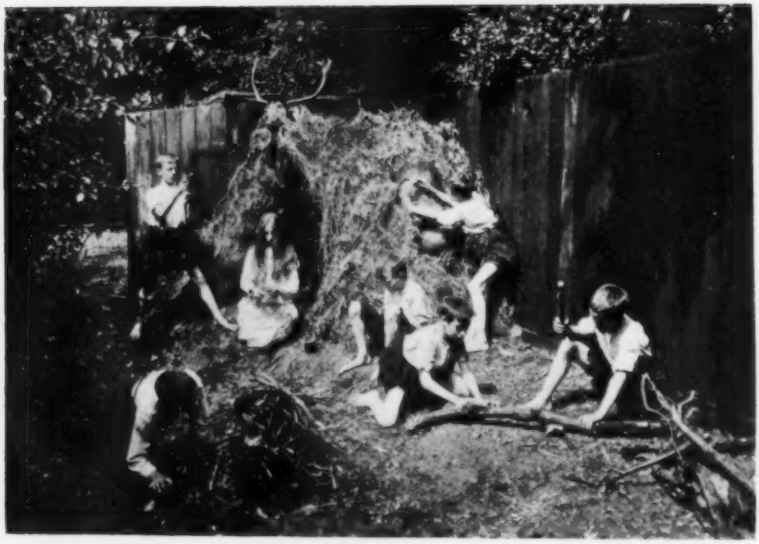
The subjects of study assigned to me were Elementary Manual Training, and Trade Schools for Girls. The countries I visited were the British Isles, Germany, France, Holland, Belgium, and Switzerland. The trip extended over a period of about fourteen weeks.

At the time I arrived in London, the London Council, of which the Board of Education is a part, were considering the introduction of handwork into what they call the lower standards, —lower grades in our country. Representing the head of such a department in our country, I was invited to talk before the London Teachers' Association the first week I was in London. After that I gave nine public talks in London and met many of the Head Inspectors, and was taken about by them to see the elementary schools—special schools of all kinds—schools for the blind, deaf, mentally deficient, incorrigible, crippled, trade schools for girls and continuation schools,—and this newest phase of educational development in Europe—the open air or forest schools.

Generally speaking, educational handwork in the lower standards in the foreign countries, that I visited, was curiously lacking, but in these special schools it is splendidly developed. In these schools I found the manual arts in process, very similar in method and in educational value to those found in the best public and model training schools in America.

It seemed to me that to receive the best and most progressive education in London a child must belong to one of the above classes of abnormal children.

Handwork, in its various phases, is made the basis of all the work in these special schools and the other subjects are made vital thru the teaching of this means of expression. The



The working out of historical subjects. 1. The cave dwellers. 2. The potters.

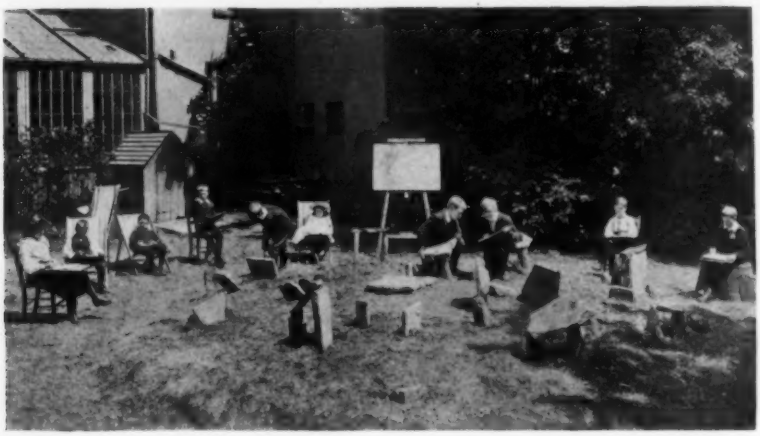
results in the children are marvellous. It seems strange that the educational authorities do not see that if such training will do so much for the abnormal child, it would do far more for the normal child, who will be the future citizen of a country.

It is not the purpose of this article to comment further on the regular schools of European countries, as this would take the space of several articles, but I must pass on to the very interesting work done in the open air schools of England and Germany.

Within the past five years Germany and England have established these open air schools, the object of which, generally speaking, is to build up the health of the child in order that he or she may become more capable of assimilating and benefiting by the instruction given in the ordinary schools, and at the same time to give such improved educational methods as the outdoor conditions make possible. With this idea in view, practically the whole school term is spent in the open air (except in bad weather, when open air sheds are provided) and for at least two hours of each afternoon every child is required to sleep or rest.

The school hours are from 9 A. M. to 7 P. M. each day, except on Saturday, when school closes at 1 P. M. Children are allowed to remain for games under the supervision of some of the members of the staff. The staff includes a nurse who exercises a general medical supervision, and is responsible for the weighing, bathing, etc., of the children. In addition, at each school, are a cook, a cook's helper and a caretaker, and one teacher for each twenty-five children. The spirit of sympathy, almost of *camraderie,* between the staff and pupils is a very noticeable and pleasing feature.

Incidentally the open air schools have afforded a field for interesting experiments, the results of which can be applied to the ordinary schools. The great advantages to be derived from practical work have been demonstrated. Every subject which



The working out of historical subjects. 3. The basket makers. 4. A model of Stonehenge, involving building from a plan. The model is used for a lesson in sketching.

could possibly be made practical has been taught in that way, including arithmetic and history.

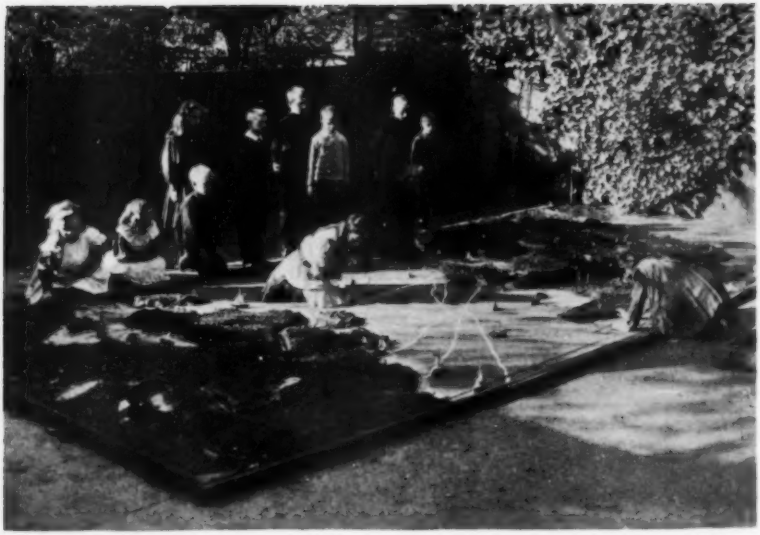
The Manual Arts, however, occupy the most important place in the open air school curriculum, as the pupils on admission were often incapable of sustained mental and bodily effort and required a strong incentive to work, and prominence had to be given to educational work which called for bodily activity and encouraged resourcefulness and initiative. Handwork in all its phases, clay and sand, modeling, basket weaving, sewing, cooking, gardening, and the household tasks, therefore, occupy much of the children's time.

There are no set courses. The sewing consists of the making and mending of garments for the children to wear; assisting in cooking and serving the regular meals for the children and teachers is the work of the Domestic Science classes. Each child or pair of children has a small plot of garden to prepare, to plant, weed and cultivate. Nature study and the observation and description of natural objects at first hand are insisted upon. The children keep daily records of weather, wind, and temperature. There are many opportunities for the study of plant and insect life. They design and execute beautiful weather charts, and calendars for home use.

Naturally the conditions for modeling and drawing are ideal; in the study of animal life, the real objects are utilized, the cows, horses, and sheep in the neighboring pastures.

Modeling maps of the surrounding country, in sand, for geography lessons, play an important part in the school program.

The trees, birds, flowers, bits of landscape and even the common vegetables come in for their share in the art work, both in modeling and in sketching. Sand, clay, charcoal, crayon, and water color are the mediums used.



5. A geographical model, involving sand modeling and other constructive arts.
6. A lesson in outdoor sketching.

All these gifts of nature, including the beautiful color schemes of the sunsets, seen for the first time by the children who had been selected from the slums of London and Berlin, are object lessons never to be forgotten, and equal in educational value years of formal education.

During their five months' study the children learn that there is a sphere of life in which it is desirable to cultivate freedom and independence of thought and action, and another in which it is essential that this independence be sacrificed to gain some end which is desirable for others as well as themselves.

Physical improvements, in the majority of cases, begin after a very short period, and continue steadily until the close of the school. The children undertake their duties with the spirit of true citizens and have true delight in their varied educational work. There is no doubt but that they are vastly benefited by their sojourn in the open air school.

A long time will probably elapse before open air schools to any extent can be established in America, but the work of the crusade against the great white plague is bound to result in establishing such schools in all large cities,—first for tuberculous children—later on, we hope, for debilitated children, with a hope that the same rational methods will ultimately be used in the ordinary schools for the betterment of all children.

IDA HOOD CLARK

Supervisor of Elementary Manual Arts
Milwaukee, Wis.

THE USE OF FLOWERS IN EDUCATION

THIS article describes the methods used in showing flowers in the Newark, New Jersey, Public Library. In the term "flowers" we include not only the objects that are generally understood by the words cut flowers, but also leafing plants, branches of trees, shrubs, and stalks bearing fruits.

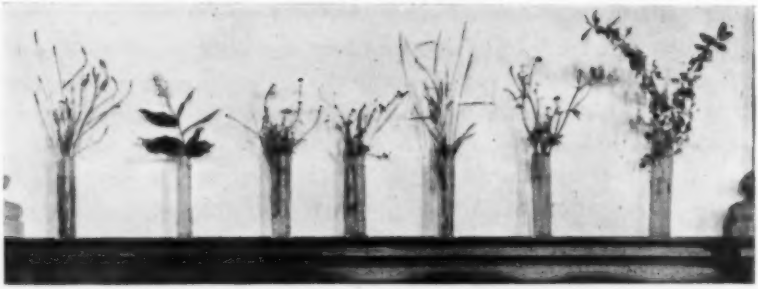
We use for holders, hydrometer jars, glasses in the form of cylinders, with flat bases, without ornament or decoration of any kind. The larger ones are ten inches high and two inches in diameter; the smaller ones eight inches high, and two inches in diameter. These may be bought of the Whitall Tatum Company, 46 Barclay St., New York, at a special library or school discount.

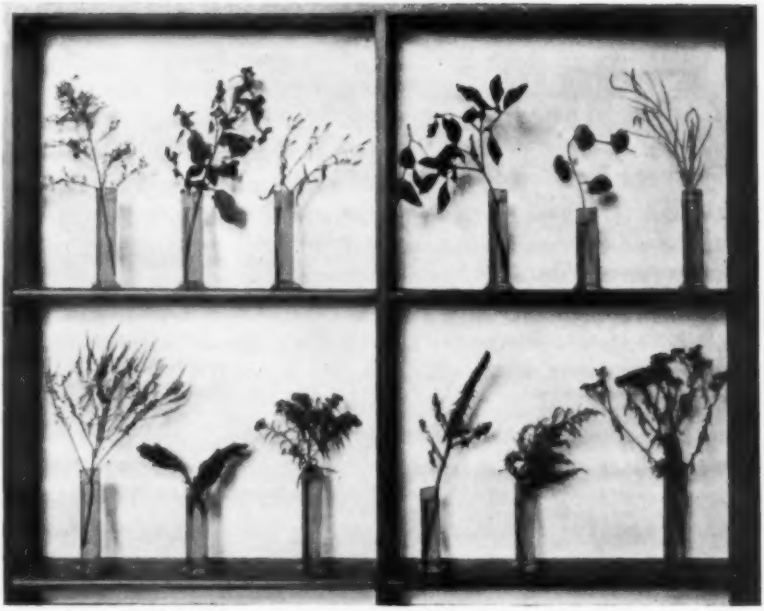
The work begins in the early spring, usually in April, sometimes a little earlier.

Members of the library staff bring in twigs and branches of shrubs and trees, and, as a rule, these specimens keep us supplied. Some things are obtained from the Shade Tree Commission of the city, which at certain times of the year is pruning many of the city trees. From the large bundles of prunings which they send, we select those most characteristic of the growth of the trees or shrubs from which they are taken, and also those which are the most graceful or striking in their manner of branching.

These are placed in the jars already mentioned, one or two branches only in a jar. The jars stand in a row, either on a table, a desk, a catalog case, or a shelf especially prepared for the purpose. The first and last mentioned arrangements give best results. In our children's room they are kept on a long table around which the children may pass; in the room frequented by older people, on a shelf built against a wall about four feet from the floor.

The elm, poplar, maple, birch, oak, button-wood, peach, tulip, cherry, plum, and larch are particularly attractive in their branchings, and their dark lines show very well against a plain





From an educational exhibit of wild flowers, Public Library, Newark, N. J.

white background; but twigs and branches from almost any tree look well as the buds swell. Care should be taken to avoid overlapping of specimens. Each branch should be a thing distinct in itself.

Labels of cardboard, about two by four inches, are used to name each specimen. Usually we give only the common English name. The use of the proper Latin name, with genus and species, is worth while in some cases.

This showing of branches without leaves and in the leafing stage is carried on thru March and April. The effect is very beautiful; the buds swell rapidly, and the growth to full leaf, and in some cases to flower, is most interesting.

In late April and May growing plants, usually wild flowers, are shown. These are brought in with soil about their roots and set in rich earth, in small, plain, dull green bowls, not much larger than coffee cups. The anemone, buttercup, blood root wild ginger, hepatica, bluet, and marsh marigold all transplant to great advantage. They are labeled like the others.

In June, July and August, sprays of common wild flowers take the place of plants, and are kept in the hydrometer jars. Specimens chosen are usually at least 12 inches long, as smaller ones are not very effective. The red wood-lily, meadow-sweet, painted cup, cardinal flower, tansy, black-eyed Susan, steeplebush, blue lobelia, pickerel weed, turtle-head, butterfly weed, butter and eggs, and milkweed are found to be especially well adapted for these displays. Wild carrot, boneset, turtle-head, yarrow, and the common daisy, while not contributing much in color, give good effects in line and form.

In September the fruits of wayside plants are shown. The word "fruit" as we have used it is very broad in its meaning, covering the pod of the milkweed, the boat-shaped seed of the rattle box, the red berries of the dogwood, the vivid pink and

green of the poke-berry, the large nut-shaped fruit of the stramonium, the gorgeous red berries of the mountain ash, and many other delightful specimens.

The special value of these particular exhibitions of fruit, aside from their beauty of color and form, lies in the fact that few persons take the trouble to observe flowering plants after their period of conspicuous bloom is past, and the very striking and beautiful aspects of ordinary wild flowers gone to seed come to most as a delightful revelation.

This fruit display can usually be continued thru October and into November, as the fruits and seed-pods are very lasting and retain their beauty and freshness long after ripening. The curious popping fruit of the witch-hazel ends this autumn display, unless berries and the fruit of evergreens can be found. These latter will, with care, last to the Christmas season, when holly and mistletoe are obtainable.

Maud Peterson's "How to Know the Wild Flowers" is the best, if not the only popular book on this subject. It classifies wild fruits by colors only, a very acceptable classification to the non-botanical, and is a most useful handbook for out-door trips.

In all these displays the purpose is not to use flowers as a means of decoration—tho that end is gained and very acceptably, as thousands of our visitors can testify—but to bring out the beauty of flower, branch, fruit, or of the whole plant; to call attention to the individuality of stem, leaf, bloom and fruit; and to interest observers in plant life as a whole. No masses of color are used. To bunch flowers together is contrary to good taste and nature, almost always gives commonplace and ineffective results and speaks of wantonness and extravagance.

Foord's book of colored plates of flower design is an admirable illustration of the theory on which these little exhibits are based.

The art of arranging flowers is a most interesting one. To acquire skill in the art requires many years of study and practice, unless one has special taste in this direction, and even then there is much to be learned by observation and experience. At the root of the whole matter lies the principle, long since discovered by the Japanese and exploited more fully and more carefully by them than by any other people, that the beauty of the flower does not rest in the color alone; but in the manner of its attachment to its stem or branch, the character of the stem itself, with its joints, its tendrils, its leaves, its peculiar bendings, curvatures and all the other things that go to make it distinct from the like part of any other plant. To the discriminating, one experiment is sufficient to demonstrate how much more beautiful one twig or small branch from the plum tree with few blossoms on it, or one flower stalk with all its characteristic appendages, bearing at its summit one single flower, will seem, than any crowded bunch of branches, twigs or flowers can possibly be.

The work above described is done for our Library by Helen Peters Dodd, who has a wide knowledge of plants, shrubs and trees. She has furnished the facts upon which this article is based.

JOHN COTTON DANA

Free Public Library
Newark, N. J.

DAMASCUS INLAYING

ALONG one side of the Great Mosque in Damascus runs a narrow, dusky street, roofed over, and with a predominating resinous smell. It is one of the streets of the wood-workers where much beautiful inlaying is done. Here you can pause just out of reach of a passing donkey or camel and watch a man turn out all sorts of queer things using his foot to steady his chisel while his hands turn the lathe and guide the wood.

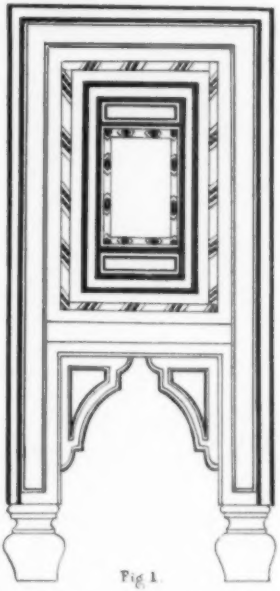
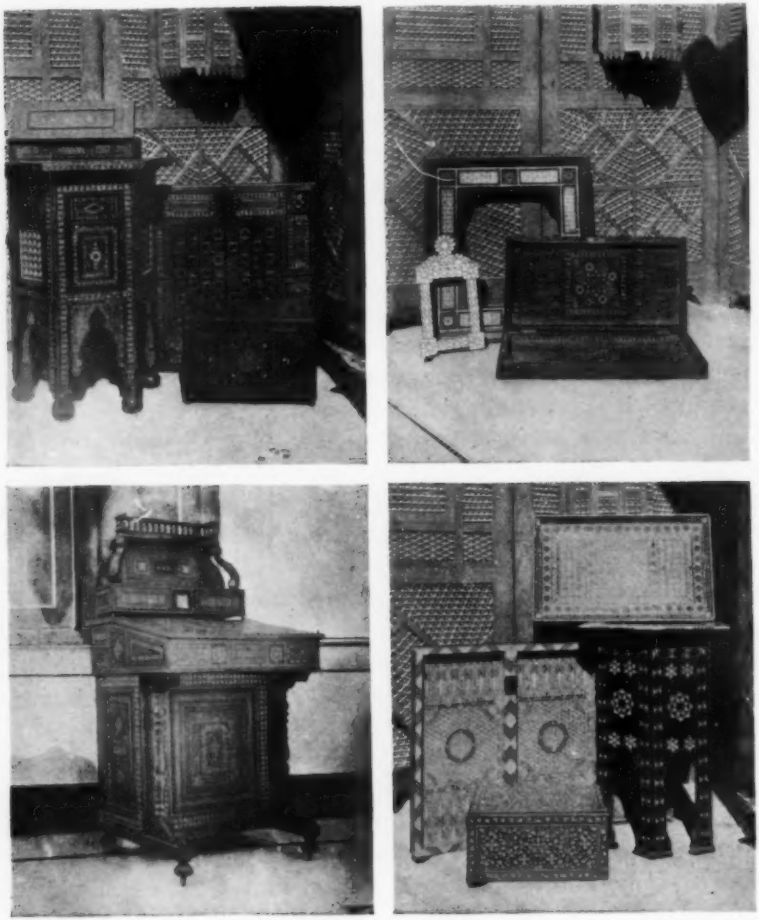


Fig. 1

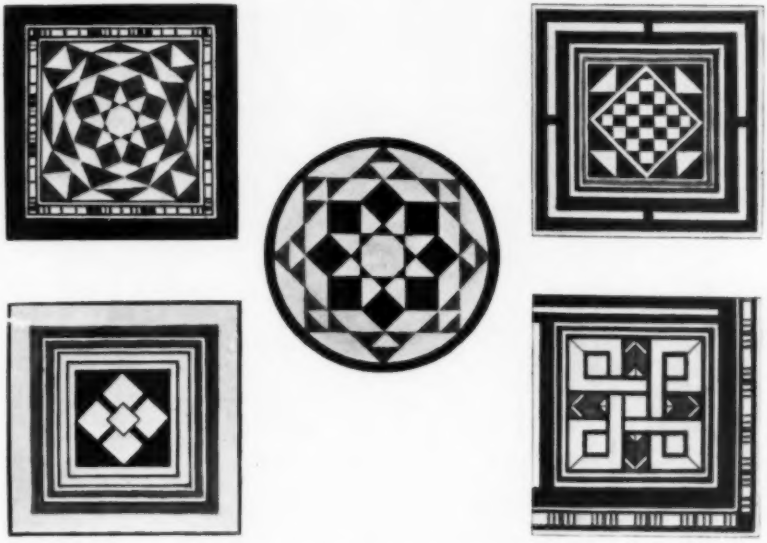
"How interesting! How cleverly he works!" you think, "but that would not be a practicable way to do wood-turning in America." The same general criticism might apply to the oriental inlaying. It is interesting; it is cleverly done; but the method of construction and the very media could not be entirely the same in the occident, especially in the connection in which we intend to speak of it, namely, school crafts. Our object is to touch upon a few features of wood inlaying such as is done in Damascus which might serve both as object lessons and warnings and which also give suggestions in the fields of construction and design.

The details of construction are not of great importance to us from the standpoint of practical use in the manual training room. The all-wood inlaying, done in small, delicate pieces, is constructed in a manner similar to that taught in many of our high schools, namely, fastening layers of thin wood and then sawing thru to procure fancy cross-sections. There is a second even more common kind made of pearl shell pieces cut and set into the wood to a depth of about an eighth of an inch. The



Inlaid work from Damascus. 1. Inlaid tabouret, boxes, and checkerboard. 2. Inlaid picture frame and backgammon board. 3. A desk. 4. Backgammon board, tray, box, and tabouret. Photographs furnished by kindness of Andre Terazi & Sons, Beirut, Syria.

pattern is usually incised with a veining tool and then silver wire about 1-16″ in width is hammered into the cuttings. The pearl is then set in close inside the wire which serves also for ornamental scrolls such as are seen in Figures 9 and 10. There is still a third



Figs. 2, 3, 4 (the circle), 5, and 6. Geometric designs taken from the desk shown in Plate III.

style of inlaying less frequently seen than the two former but in some respects by far the most beautiful. It is of bone inlaid usually on walnut. From its blank, unpreposesssing exterior one would never suppose that the shop of the master of this craft contained such charming pieces of cabinet work decorated not over elaborately with delicate scroll designs in cream color, all very accurately cut. In Damascus, mother of so many arts,

the pearl inlaying is often done by pitifully small children who work in the dirty, dark Sük, day in and day out.

Neither the varieties of wood, nor the pearl shell, nor the

Fig. 7. Detail from a back panel of the desk shown in Plate III. The original was a six-inch square.

tools for the inlaying are at hand in all our school equipments. Moreover one can raise doubts as to the legitimacy of any attempt to imitate oriental inlaying in an American manual training class. The result ought to be either a caricature or an improve-

ment on the original which would be western in effect. Exactly how then may we utilize this beautiful eastern craft in connection with school work?

First: in the field of construction, as an example of neat work the all-wood inlaying is unexcelled. The surfaces of any of the objects shown in the plates are, in spite of the thousands of fragments which compose them, glassy smooth to the touch. The checker boards, frames, boxes and tabourets are perfectly jointed and highly finished on all visible surfaces. It would be worth while to have a specimen of this work to show a class the results of careful construction.

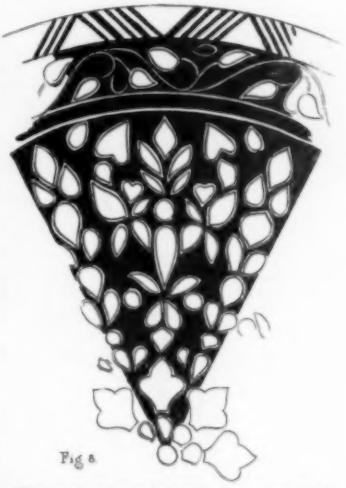


Fig 8.

The real oriental work does not look over-ornate except when the design is bad, as in this instance.

The wood inlaying is, from its very nature, most beautiful in color. There are as many possibilities for variety in hue as there are kinds of wood, yet with all there is perfect harmony in the result. It would be quite possible to obtain delightful effects by applying some of the oriental designs in water color or stains, keeping strictly to the range presented by the colors of finished woods.

This brings us to the second and more important use of Damascene inlaying,—as a source of a great variety of design.

The geometrical designs offer at once the more enticing field. The oriental has a natural taste for straight line design, an instinctive feeling for good composition. This shows itself in textiles, rugs, the best examples of architecture and even in such ordinary

objects as baskets and the cheap native pottery. Inlaying is no exception. In Figure 1 we have the side of a tabouret reduced to simple terms. A similar design in detail can be seen in Plate I which contains several excellent examples of all-wood inlaying in purely straight line design. The border around the checker

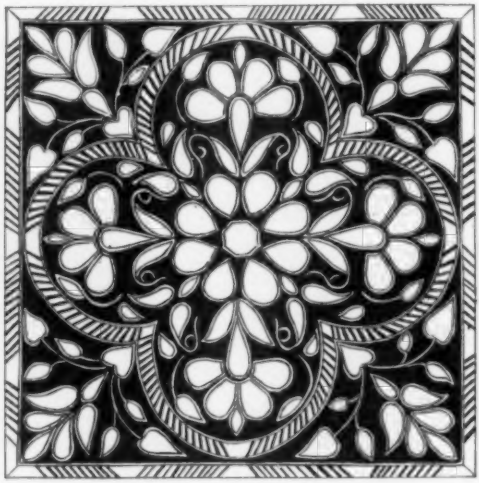


Fig. 9. A detail from a table-top showing the successful use of the curved spot.

board, the interior of which is shown in Plate II, and the picture frame which is partly inlaid with bone, are particularly beautiful examples. Plate III gives only a faint suggestion of the richness of design on a desk. On this piece of furniture, while the effect is symmetrical, there are scarcely two details of the design exactly alike. Figures 2—6 are four squares taken from the top and a circle from the curved shelf support. None of these details are in the original more than 1 1-2″ in width. Figure 6 is a particularly

neat little corner design. Figure 7 is taken from the back panel; in the original it is about 6″ square. Considering that each variation of tone in the sketch represents a different piece of wood, you begin to realize how elaborate is the workmanship.

The interior of a room in the German consulate at Damascus showing the effect of ornate inlaid work.

The pearl inlaying seems to lend itself more readily to irregular, curved designs, altho the small frame in Plate II and the tray and backgammon board in Plate IV show the possibilities of geometrical design. The tray is a lovely affair in white and dark brown, as is the table below it. The predominating tone in the board is silver gray with here and there gleams of rose or green. It is an instance of pleasing design without strong

contrasts. In the illustrations, page 1058, and in Plate V, the German Consulate, are many instances of pearl designs applied to tabourets.

The pearl inlaying offers many suggestions for arrangements of "spots," a kind of design many children love to try. There are, however, dangers that lurk in it. Somehow the real oriental work does not look over-ornate except when the design is bad. An example of this is shown in the segment of the table-top, Figure 8. The spots seem dropped on without much reference to each other. On the other hand the box in Plate IV and the detail from a table top, Figure 9, represent far more successful use of the curved spot, as also the table side in Figure 10. (Tail piece.)

In all the sketches some attempt has been made to show the irregularity which characterizes all oriental art. The finish is excellent but frequently when you stop to examine details you find they are far from accurate. Figure 8 shows this at a glance. Of course the finer the work the more regular the design. Yet any piece, however irregularly made, expresses a certain amount of painstaking care. Are they therefore not worth while to show to ever busy, rather careless young America?

LANICE PATON
Beirût, Syria

THE ART HERITAGE OF INDUSTRY*

OF all the instincts of man none is more deeply rooted than his desire to beautify that which he possesses, to decorate his person, his weapons, his home, and all his belongings. In the words of Carlyle, "This desire is the first spiritual longing of the barbarian." From the time of the cave-dweller man has sought to spell out his soul in line and pattern. As he has struggled upward he has in every age left the results of his desire in temple and tomb, in jewel and picture, in carving and in clay. This legacy is the aesthetic inheritance of the race, and one of the ends of education is to reveal this aesthetic inheritance to each in due season, that each may come to know the joy of the workers who have willed the best products of their emotions to posterity.

It must not be thought, however, that comprehension of all that this gift means is to be gained at a glance; all the beauties of the arts of past generations are not to be read by first intention. Without understanding, the heritage is but an empty one. To interpret its meaning is the business of education, and to bring a nation to know its value is to educate that nation to art. This is an important and a serious business.

Art permeates our life everywhere. It decorates our persons, plans our homes, lays out our cities, erects our monuments, and ramifies in a thousand ways thru every channel of trade. It must be plain, then, that it is a necessity and not a luxury. Born of man's need it has served as index of his achievement in every past age. The history of civilization may best be read in art, for no nation has ever risen higher than its art. Our gauge of people's past: of the Egyptians, Minoans, Etruscans, of the Romans, Gauls, Norsemen and of all the mysterious kingdoms of the East is gotten from their search for beauty. Art has been the national thermometer telling to what heights skill and culture

*From an address by Dr. James P. Haney, delivered at the Commencement Exercises of the Pennsylvania Museum and School of Industrial Art, Philadelphia, June 3, 1909.

have risen in the workshops of the world. No material, whether metal or bone, clay or glass, flax, wool or silk, but has been dignified by art; and every museum has its triumphs of Etruscan filigree, of Greek marble and Roman bronze, ivory of India, rug of Persia, silk of China, damascening of Spain, carving of Flanders, and lace of Italy. Every material which could be woven or beaten, tempered or spun, chased or fretted, has at some time had lavished upon it the lifelong study of master craftsmen. Its secrets have been read and its uttermost difficulties made the delight of minds that rejoiced in learning new ways to bend it to art's purposes.

Manifold lessons are to be learned by those who will study faithfully the teachings of the master workers who have shaped our heritage. Art has meant many things to many men. Each in his own way has told of his search for beauty and each has learned in time that the beauty which he sought lay in himself. Therein is art's great secret; we can know no beauty we do not feel. Beauty is our own response to that which stirs us. It is "the thrill in us."

The old masters knew no distinction between an art fine and one not fine. All arts were fine to them, and all were arts applied. The picture took its place as decoration and the painter of it did not scorn to work in metal, in clay, in wood and in stone. The earlier artist was always a craftsman who understood well the significance which lies in the words of Morris, "To give pleasure in things we must use, this is the first aim of decoration; and the second, to give pleasure in things we must make." They understood, too, that there is no common thing, no humble bowl, no hinge or key, but what could be loved into beauty. They show us in their work that beauty depends not upon elaboration but that there is a luxury of taste far finer than the luxury of wealth.

Thru art, industry has preached many sermons. Every religion has called upon it for aid, and every faith has seen its hopes made visible in temple and altar, in statue and aspiring pinnacle, in glowing glass or corded tapestry. Patriotism speaks in the proud Colleone on his huge charger, majesty in the great Zeus of Phidias, wisdom in the Moses of Michelangelo, valor in the Farragut of our own Saint Gaudens. Truly it may be said there is no universal language save only art. It has its own free-masonry and every man who comes to read its heritage learns how clearly each worker has spoken of his trials and his triumphs to those who succeeded him. Mute to the stranger, his handiwork to the initiate is eloquent: "After me cometh a builder, tell him I, too, have known."

We live, however, in a pragmatic age, one which tends to sum the value of all teaching in one sententious phrase, "But what's it worth?" To every man, to every business corporation, to every city and state, art is an asset of high and definite value. The humble clerk dressing a shop window, and the wealthy firm lavishing thousands yearly on its advertising, must each employ art's principles to succeed. The beautiful city draws heavy interest on its investment in the thousands that come to enjoy its parks and avenues, its sightly shops and impressive buildings. The state which has fostered the art instincts of its people fosters at the same time their capacity for enjoyment and their creative ability. In the commercial war which nations wage ever more keenly, it is not the man behind the gun, but he behind the designer's pencil who leads forward toward supremacy. A glance at the balance sheet of the world will show how for years France has made the civilized earth pay tribute to the skill of her facile draftsmen, and while America still possesses astounding wealth in raw material, still does she turn to old-world markets there to purchase that same material rendered a hundred times more

valuable by the touch of art. What shall it profit a nation that possesses the treasures of earth if it cannot refine them to its highest needs!

Well, indeed, have the peoples across the seas learned the economic value of art. Following the lead of France—England, Germany, Austria and the Lowlands now vie with one another in perfecting schemes of art education which shall place them in a position to compete with the designers of Paris, of Lyons and Marseilles. Each great international fair sees anxious groups of statesmen, merchants and schoolmen scanning the latest products of national competitors and hastening back to revise and perfect their own schemes of instruction. Industrial art schools which fifty years ago appeared few and far between upon the map of Europe now dot it in the pattern of the cities. These schools are not mere training grounds for painters or illustrators, but are practical workshops where the artisan of any one of a score of crafts may receive teaching in the things which will make his product more beautiful and more valuable.

Of the lessons thus read us we must take heed. In Morris' terse phrase, "We must not have art for the few any more than freedom for the few." Art requires a proper atmosphere in which it can grow, and nothing less than early and wide-spread training can produce this atmosphere. A few artists do not make an artistic people, and if the American people are to advance in aesthetic sense and creative power, that growth must see its seeding in the public schools. The art taught in these schools should be an industrial art, an applied art—decoration done for service. Not all can be taught to be artists, but all can be taught to appreciate. All can be taught art's principles, not by talking about them, but by practising them, seeking fine lines and harmonious color schemes and using these to decorate needed forms. This training of the schools is already well begun, but must go

much further. It means not only the development of the talents of the skilled, but the creation of that sympathetic audience without which the work of the great artist is impossible. It means higher standards of taste for the entire public. It means for the artist-artisan one necessity of his very existence—the patron, the purchaser.

Schools, many schools, for the craftsmen are also necessary. In these, thru a thousand lessons, must be taught the art heritage of industry. Thru such teaching can best come a deepening reverence for technical perfection and a deepening understanding of the motives which have led and must still lead to the finest self-expression. Their students must learn that all great art is but the voice of a great personality—that style is the man—"that to paint like Velasquez one must be like Velasquez." They must learn that no man, and least of all the artist-artisan, can live by bread alone; that originality is not the mere recombination of ancient forms, but the new telling of old truths in line and pattern seen afresh in mental vision. Behind this vision lies the life of the spirit, a delight in nature and in all her works—a feeling religious that makes one praise God thru one's craft. Only thus thru striving for perfect utterance can one realize and draw upon the force which in art has made our heritage what it is. Only thus can one know what it means to work in the spirit of service—to joy in labor.

JAMES PARTON HANEY
New York City

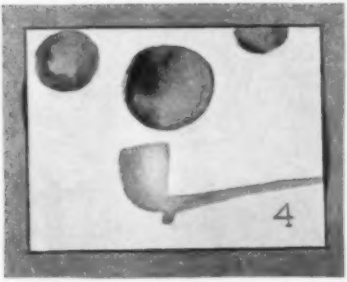
ANNOTATED LESSONS
SEPTEMBER

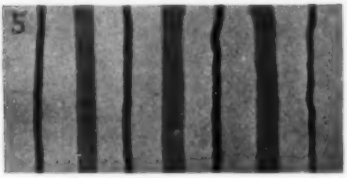
COLOR and the drawing of the beautifully colored objects Nature furnishes so freely in the fall have now become, quite universally, the topics for children to consider upon return to school after the long vacation.

Notwithstanding all that has been said and written on the subject of color, the Editor of The School Arts Book cannot bring himself to believe that theory and scientific classification, and accurate record of vibration, and all the rest of the adult reactions upon this infinite problem, have very much to do with the teaching of color in the elementary grades.

Our problem resolves itself into this: To lead the child to appreciate beautiful coloring as soon as he can. My own experience and observation force me to believe that the growth in power to discriminate follows this order: (a) Between one strong color and another; (b) Between lighter and darker tones of a color; (c) Between warmer and cooler hues of a color; and that such a degree of power in discrimination as these terms imply is prerequisite to the appreciation of (d) complementary colors and their interrelations. Of course, we can teach children to juggle with words in almost any order, and to follow dictation in almost any grade; but to secure a genuine, intelligent appreciation of fine qualities of color is another matter.

In the nature drawing similar considerations determine our course: A child can appreciate the general direction of a line of growth long before he can perceive subtleties of curvature; he can appreciate the fact that a branch makes a narrow or a wide angle with its parent stem, before he can perceive fine rhythms of measure in the lengths of the parts; he can record relative proportions of parts before he can delineate the anatomical details of structure; he can put down approximate local color long before he can suggest the charming play of light, shade, shadow, and reflection, or the "envelope of air."





The lessons here illustrated will be arranged in what seems to me to be a reasonable order, from easiest to most difficult; but no attempt will be made to locate them by grade, except as specified upon the drawings themselves. When the grade in

which a drawing was produced is given, or the age of the pupil is given, such information will appear in the text.

COLOR

1. A lesson in choice of color. Original by Irving Howe, aged six, Marlborough, Mass. Each child was given a piece of figured muslin with a pattern in one color on a white ground, and was asked to select from some samples of ribbon that which most nearly matched the color of the spot upon the muslin. The text hints at the practical application.

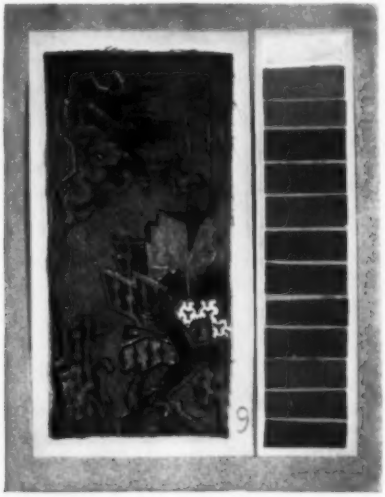
2. A memory drawing of the six prominent colors of the spectrum, by Pearl Knox, II, Warsaw, N. Y. The original represents the balloon man at the fair and was drawn in colored crayon.

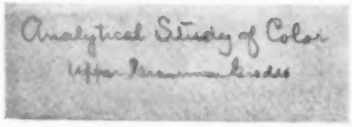
3. A review of the standard colors. A drawing of autumn fruits and vegetables, by Helen A. Day, I, Hopkinton, Mass. The original is in colored pencil. It will be seen that some attempt has been made to record not only the colors, red apple, orange pumpkin, yellow lemon, green quince, blue plum, and purple grape, but to indicate in a general way the relative sizes of these objects.

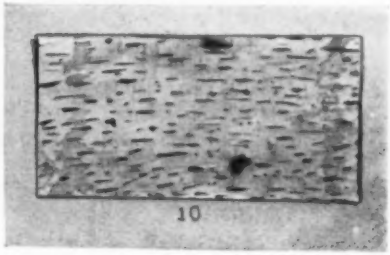
4. A review of the standard colors with a suggestion of their running together as seen in the spectrum. The original is by "A. C." Unfortunately school and town were not recorded. The bubbles were painted first with pure water. Into this the six pure colors were touched and allowed to run as they would. The composition shows adult control.

5. An exercise in the representation of striped cloth showing a tint and a shade of one color. The original is by Rena Riley, II, Newton, Mass. This work was done several years ago under Mr. Berry who gave the lesson not merely as an exercise in color but as a means of teaching the proper holding of the brush in the making of stripes. The narrow dark stripes were of pure color. The broader stripes were the same color diluted.

6. An object showing two tones of the same color, artist unknown. The original is a vase form cut from paper. The whole form was first tinted, and



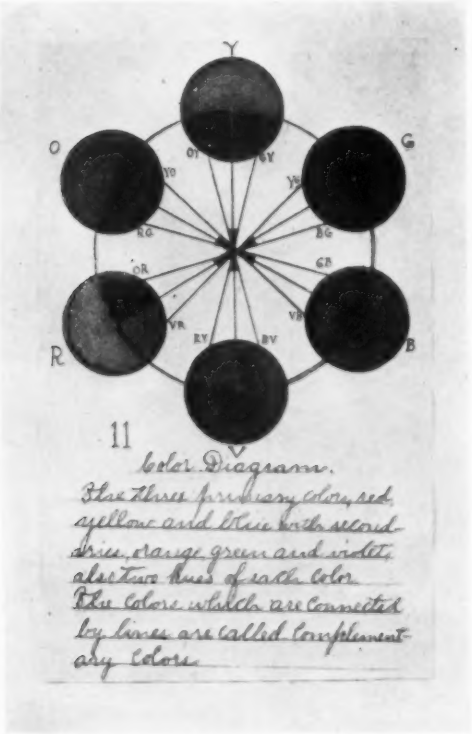




when it was dry the shade indicating the drip glaze was added. This exercise might have illustrated two hues of color applied to the vase form.

7. An application of two or more hues of color in dress. The original is by Ruth Barnard, III, Natick, Mass. The figure of the doll was traced from

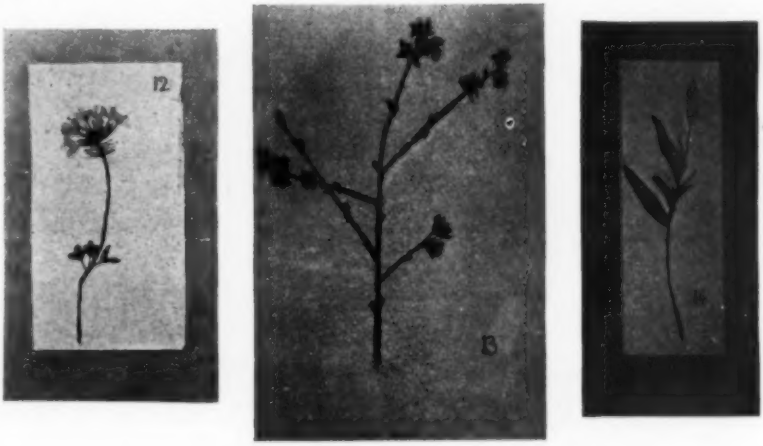
a pattern and cut. The shape of the dress was traced upon a sheet of paper folded to form the shoulders. The complexion of the child (color of hair, etc.) was chosen by the little artist, and the dress colored to harmonize therewith.



In this particular case the child had orange-yellow hair, russet slippers, and yellow dress with yellow-green trimmings.

8. A plant form analyzed for color. Original by Bridget Franey, VII, Newton, Mass. For opening a pupil's eyes to see variety in color, a better exercise than this could hardly be invented. There are three variations pos-

sible. Perhaps the best is the matching up of the colors of all the principal parts of the plant as closely as possible by the use of a Milton Bradley sample book of colored papers. The impossibility of matching certain colors by these papers becomes evident to the student and leads naturally to the second method, namely, the record of the principal colors in water color. To accompany these records either in paper or water color, a drawing of the plant in pencil is sometimes made. A third method is illustrated in the sheet reproduced herewith.



The plant itself is pressed and fastened upon the paper by means of small gummed strips. The color scale of the plant is then added in water color. As the dried specimen fades, the two do not correspond but the water color scale serves to revive the memory of the original. This sheet was made under the direction of Mr. Berry.

9. A lesson in color analysis from a harmoniously colored piece of cretonne. The original is a bit of seventh-grade work by a young lady named Annie, school not given. A Milton Bradley sample book was used for the matching of these colors, and little slips clipped from the sample book produced the scale. There is no quicker method of teaching a complex harmony of color.

10. A drawing from a piece of birch bark, illustrating the combination of colors of low intensity. The original is by Sadie Taylor, IX, Lawrence,

Mass. Stones, lichens, withered leaves, some of the moths, and the larger birds, furnish ideal material for lessons of this sort. The children learn to see that

the colors cannot be produced by mixing black and white with other colors, but that two or more hues of color, often complementary hues, must be mingled to produce those subtle effects.

11. A color diagram illustrating analogous groups of color, complementary colors, and complementary

groups of color. The original is by Edith Moore, VIII, Avondale, Chester, Pa. A study of the diagram will indicate its plan sufficiently. It is an ingenious device, and in the original, well worked out in color.

PLANT DRAWING

12. A drawing in colored pencil by Albert Webster, aged 8, Belleville, Mich. The sheet is not well balanced, but the drawing does show an appre-

ciation of the main lines of growth. What more can one legitimately hope for in the lowest grades?

13. A drawing in pencil and colored crayon by Frank Mullally, Randolph, Vt. The angles at which the stems diverge have evidently been thoughtfully considered.

14. A water color drawing by William Joslyn, II, Haydenville, Mass. The drawing is evidently from the peppergrass, but no attempt has been made to indicate the subdivisions of the head. The emphasis was obviously upon the relative sizes of the different parts.

15. A drawing in water color from a spear of grass, by Konrad Iverson, III, Longmont, Col. An example of a well-balanced sheet.

16. A drawing from the pink, by Xanthus Homer, VI, Cheltonham, Pa. An example of a well-balanced sheet showing actual and foreshortened shapes

of rhythmic masses. The paper was a middle value gray. Chinese white was used for the flowers.

17. A pencil drawing from a spray of woodbine by Stanley Marshall, aged 13, Danvers, Mass. The drawing shows careful attention to details of structure.

18. A decorative arrangement from the bean. The original, in related hues of color of low intensity, by Thomas Carson, aged 15, Westerly, R. I., was especially beautiful in tone. Hence it received a first prize in September, 1909. The field is rather sparsely settled!

19. A decorative arrangement from the woodbine, by Clayton C. Shangraw, aged 13, Danvers, Mass. The original in water color was a little crude in coloring, but the beauty of line in the spray was so well reflected in the drawing, and the structural details were so carefully studied, that the drawing received a second prize in September, 1909.

Nearly all the drawings received prizes in some Guild Contest.

H. T. B.

HIGH SCHOOL

FREEHAND WORK

The satisfactory rendering of drawing in September will depend to a considerable extent upon the preparation for it in June and during the summer vacation.

The September outline should center, as before, around the careful study of nature forms, carrying these studies to a higher plane than was possible in the first year. During the closing weeks of June advise the pupils and arouse new interest in the real possibilities of the camera as an artist's instrument rather than a youth's toy. Of all the cameras that will snap between now and next September, how many will record a really beautiful arrangement of mass or line? Why should there not be a distinct change for once if the appeal to the pupils is sufficiently clear and strong?

Would it not be possible to interest high school pupils sufficiently in nature's beauties to have them try their cameras on all sorts of beautiful separate leaves, flowers or fruit, individual stalks and sprays, spider's webs with dew, various shells, moths, butterflies and beetles? The wonderful field here presented has hardly been touched.

Even tho the photographs themselves were not the success hoped for, the result of the search for beauty and the effort to capture it would be of lasting benefit to the searcher and an inspiration in any future work involving nature forms.

For those without cameras, and for those possessing them as well, are innumerable beautiful forms to be caught with the blue print frame and paper. A brown print paper known as "Van Dyke" and sold by Eugene Dietzgen, East 23rd St., New York City, produces beautiful results, either as white forms on brown, or brown silhouettes on white.

Those who can catch butterflies may mount them on small pine boards just large enough for the spread of the wings. A groove should be cut for the body to occupy and the wood painted white or covered with white paper before mounting the specimen. A glass is finally passe-partouted over the whole and a valuable piece of drawing room material produced. Separate butterfly wings, beautiful feathers or other thin objects can be successfully preserved between two pieces of glass whose edges are bound together by gummed tape. Use old photo negatives for this.

There is inspiration enough if the desire can be aroused to find it in all that will lie about us during the next summer. From this material which real students will be glad to procure before September, see what drawings can be made in the opening weeks of the next school year.

HAROLD HAVEN BROWN

Stuyvesant High School
New York City

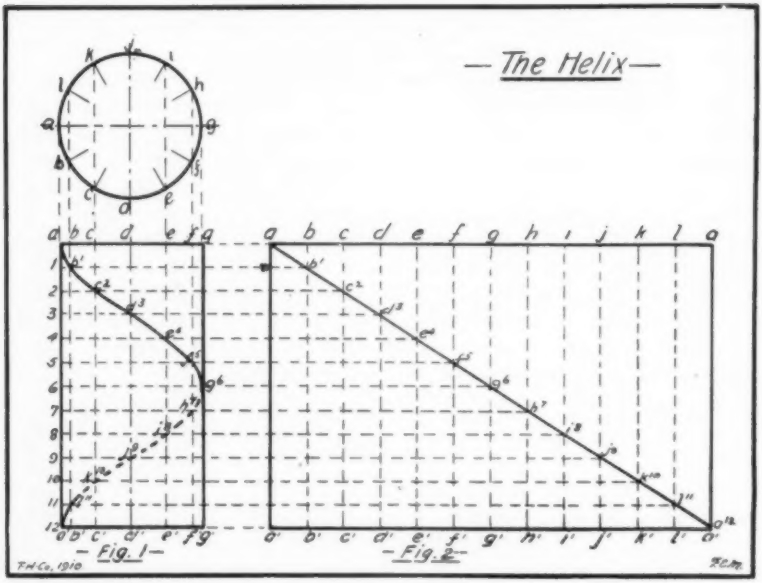
MECHANICAL DIVISION

SECOND YEAR WORK

The second year course in mechanical drawing should be arranged to meet certain of the shop requirements in technical and manual training high schools and it must also cover more or less work of a theoretical character. Much of the theoretical drawing can be directly applied in the drawing of machine details for use in the patternmaking shop, and the work in the forge shop offers excellent opportunity for design in decorative and artistic iron work. A number of the drawing plates which are outlined in this course have been planned with this object in view, but as many high schools following these

outlines are not equipped for shop work, their needs will be met by the more theoretical part of the plates suggested during the year.

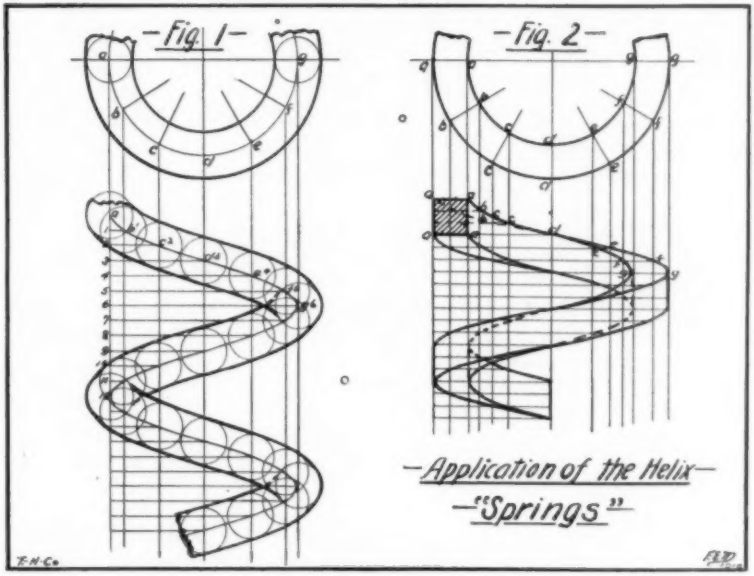
It will be necessary to refer to several text and hand books in connection with some of the plates and it is suggested that the following books be kept in the mechanical drawing room for this purpose.



1. American Machinists' Handbook. McGraw-Hill Pub. Co., New York.
2. Mechanical Drawing. A. H. Ellis Co., Boston.
3. Machine Drawing. Anthony. D. C. Heath & Co., Boston.
4. Notes for Mechanical Drawing. Taylor-Holden Co., Springfield, Mass.

In nearly all drawings of machine details it is necessary to represent screw threads. While these representations are apt to be conventional, it is very essential that the pupil should know the source of these conventions. For this reason it is best to commence this course by a study of the helix and its application in the representation of springs and screws.

Plate I. The Helix The "helix" is the path of a point traced on the surface of a revolving cylinder as the point moves along a line which is parallel with the axis of the cylinder, at a uniform rate of speed, having some regular prescribed proportion to each revolution of the cylinder. The distance between



any two points in the path, measured parallel with the axis of the cylinder, is called the pitch of the helix.

Take a cylinder (Fig. 1) and a rectangular piece of paper (Fig. 2) with the side a-a equal to the circumference and the side a-a′ equal to the height of the cylinder. Draw the diagonal and then wrap the paper about the cylinder. The curve which the diagonal takes is called the helix, and a-a′ is called the pitch of the helix.

To draw a helix of one turn with a diameter of 2 1-2″ and a pitch of 4 1-2″, first represent a cylinder of these dimensions. Divide the end view of the cylinder into any number of equal parts and the pitch of the helix (represented by the height of the cylinder) into the same number of equal parts. Letter

or number the points of division in both views to correspond. At the intersections of projection lines from the points in one view drawn perpendicular to projection lines from the corresponding points in the other view, are the various points in the path of the helix which may be lined in with the curved ruler. The helix is the curve of the screw thread and is used in making the actual representation of the thread.

Plate II. Application of the Helix. Springs. In making the drawing of the Coil Spring, which is made from round material, it is only necessary to lay out the helix for the center line of the spring, Fig. 1. Then by drawing circles equal in diameter to the size of the round material the outside helices may be drawn tangent to these circles. When square material is used then it will be necessary to draw the four helices by projection as represented in Figure 2.

Alternative problems for drawing Plates I and II.

1. Draw a helix of one revolution about a cylinder 2 1-2″ diameter and 4 1-2″ high. Make drawing using the development of the cylinder.

2. Draw a helix of 1 1-2″ pitch, making three revolutions about a cylinder 4″ in diameter. Make drawing without using development of the cylinder.

3. Application of the helix. Make a drawing of a coil spring which is made of 3-4″ round material, the spring to be 4″ outside diameter and the pitch 2 1-4″. Length of spring, 6 3-4″.

4. Make a drawing of a coil spring which is made of material 1-2″ square in section, the spring to be 1 1-2″ pitch, 4″ outside diameter, and 4 1-2″ length of spring.

Questions.

What is the length of the helix in problem 1?

What is the height of the cylinder in problem 2?

What is the length of the material used in the spring called for in problem 3?

What is the inside diameter of the spring in problem 4?

FRANK E. MATHEWSON

Technical High School
Cleveland, Ohio

THE WORKSHOP

WOODWORKING

MODEL YACHT

My plans this month are for a yacht with rigging that can be taken down and packed. It is a good sailer.

CONSTRUCTION. THE HULL

There are two practical ways for constructing the hull—either from a solid block of the required size, or from several thicknesses of boards. The first method is the more difficult to cut for the center must be chiselled and gouged away, requiring great care to get an even thickness and not to perforate the sides. I have chosen the second method because it seemed better adapted to sixth and seventh grade boys who are apt to be more interested in this model than those of the eighth and ninth grades. In my plans two pieces of 1 1-2″ pine plank form the hull; a third piece made from 7-8″ pine planed down to 1-4″ at the stern, forms the deck. The lead keel and rudder complete the hull.

First, cut the deck plan from paper, folding it lengthwise and cutting according to dimensions given in Figure 2, the greatest width, 10″ from the bow. This is also the plan for the upper section of the hull. Cut the pattern for the lower section same width, but 17″ long, B, Fig. 5. These pieces are cut out with saws and spoke shave or plane straight thru the wood—what overhang there is to bow and stern is done later. The hull pieces will now look like F, Fig. 5, edge view.

Mark the opening in the upper piece, A, Fig. 5, 1-2″ smaller all around than B so that B will overlap. The wood is removed by first boring a series of 1-2″ holes then cutting thru them with a key-hole saw, finishing with rasp or spoke shave.

Fasten A and B with thin screws thru the sides to hold temporarily.

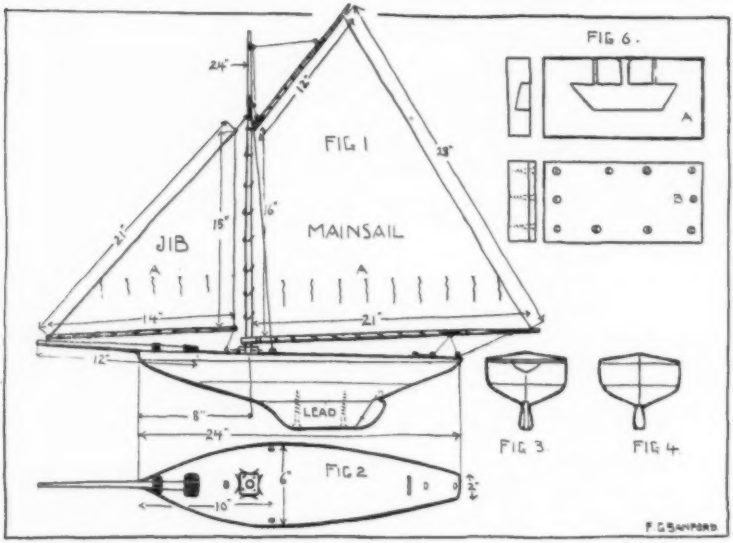
Saw the slants of bow and stern and shape carefully to the form shown in Figures 3-4 and sectional view, E, Fig. 5, leaving sufficient flat space, 3-4″, to attach the keel on the bottom. Take apart the pieces, A B, and filling the joints with white lead, screw them together. Then fasten the deck with smaller screws, filling all joints thickly with white lead. File and sandpaper the whole to symmetry and smoothness.

The mould for the lead keel is shown in Figure 6. It is cut with a chisel from 1 1-2″ planks—1-2″ deep at the top, 3-4″ at the bottom.

Bore three holes thru the upper edge of the mould, the center one 1-2″ wide and countersunk, in which to pour the hot metal. The others are small drill holes to let the air escape.

Screw a piece of 1-2″ board over the mould, Fig. 6 B. Use melted sheet lead, lead pipe, or solder. A wood drill easily bores the screw holes and a wood plane will cut the upper edge smooth to fit the hull. File and sandpaper all other edges rounding and set the keel in place.

The whole hull is finally smoothed, and the rudder cut from 1-2″ wood



and fitted. Do not bore the rudder hole thru into the hollow hull. The rudder is mostly for looks, for in this model the sails steer the boat.

Finish the whole with one thin coat of white lead, followed by a thicker, then the final coat of varnish paint.

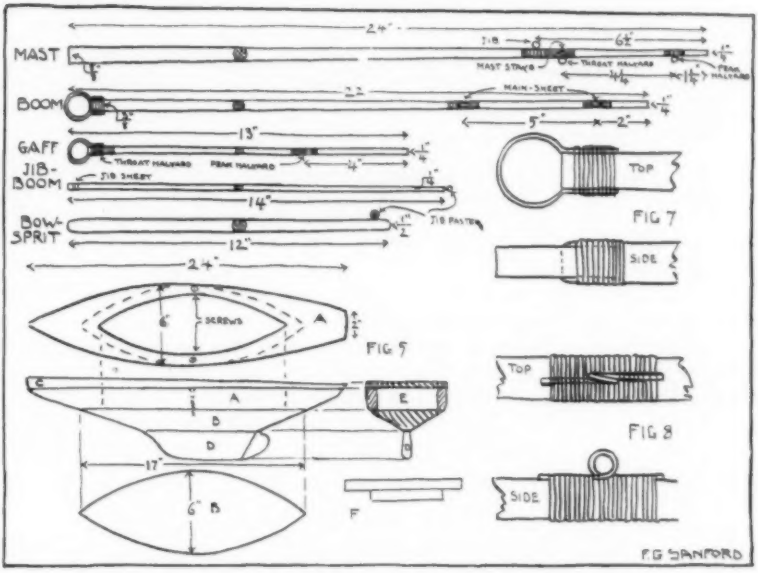
THE SPARS

Plans for these are given in detail. The method of fastening rings is shown in enlarged detail, Fig. 8. They are made from small annealed brass wire bent up around a nail and bound to the spar with fish line or strong linen thread.

It is easier to set screw eyes into the spars—the very small ones used by picture hangers—but they weaken the sticks, which is a disadvantage.

Plane the sticks to the proper taper in square section, then reduce the corners to an eight-sided figure, after that it is easy to round them.

In Figure 7 is shown the method of fastening the hoops to the gaff and boom. They may be larger wire, sheet brass or copper, or strip iron, and somewhat larger than the base of the mast.



As no holes are made thru the deck, the mast is stepped in a piece of 7-8″ wood about 1 1-2″ square. This is screwed to the deck, Fig. 2, and it has brads driven in all four edges to form cleats for fastening the rigging.

In front of the mast, place a screw eye to take the jib sheet, Fig. 2. Place two near the stern for the main sheet with a cleat in front of them.

Place two at the widest part of the deck just back of the mast to take the mast-stays or shrouds.

THE SAILS

The sails are made from light weight bleached muslin. Cut the patterns from wrapping paper exact size of sails and then in cutting the cloth allow 1-4″ all around for hemming.

After hemming, sew brass curtain rings at intervals along the inner edge, or luff of the main-sail, Fig. 1. Tie in the reef points, AA, knotting them on both sides the sail to keep them in.

These, and all other rigging, are fish line.

The gaff and boom are laced to the sail with strong linen thread.

Lace the outer edge of the jib to its line and its lower edge to the jib boom.

Fasten the jib sheet to the inner end of the jib boom. Fasten the ring in the jib boom to the ring in the bowsprit. Fasten the throat and peak halyards to the rings shown in the gaff plan.

Fasten the main sheet to the ring of the outer end of the boom.

Fasten the mast stays to the side rings indicated.

TO ASSEMBLE

Pass the mast thru the rings on the main sail, the boom, and the gaff. Set the mast in its step. Pass the mast stays thru their rings and fasten them both to the back cleat.

Pass the peak and throat halyards thru their rings in the mast, hoist the sail and fasten both lines to a side cleat on the mast step.

Set the bowsprit in place, pass the jib halyard thru its ring in the mast, hoist the jib and fasten the halyard to the other side cleat.

Pass the jib sheet thru its ring and fasten to the forward cleat.

Pass the main sheet thru its rings and fasten as shown, Fig. 1.

Set the jib and main sail at about the same angle, according to the wind, and the yacht is ready to sail.

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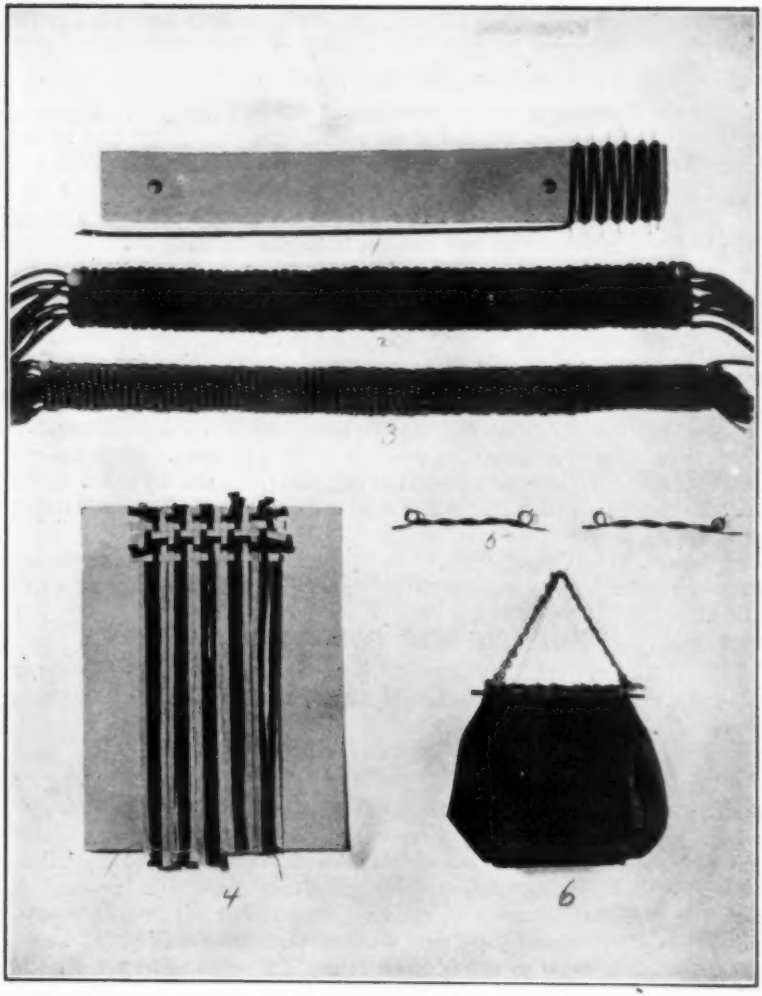
WEAVING

BELT AND BAG OF BRAID

ORAL LANGUAGE WORK. Talks on the evolution of the spinning wheel, the Colonial loom, and the modern machine. Steiger's Textile Studies for the Schoolroom, page 23.

BELT OF WOVEN BRAID

MATERIALS. Cardboard for a loom, worsted braid No 29, a ribbon needle or a large eyed darner, some pins, a needle and thread.



1. Cardboard loom for a belt. 20″ x 2″. Warp placed with pins. **2.** Belt of shoe strings. **3.** Belt of worsted braid No. 29. **4.** Cardboard loom for bag (back of a drawing pad 12″ x 9″). **5.** Pair of Venetian iron extenders. **6.** Handbag with extenders. Fifth grade work.

DIRECTIONS FOR MAKING

For the loom, cut a strip of cardboard 2″ wide and of any desired length. Begin to place the warp by pinning the braid to the edge of the card at one end. Warp along the long sides, first placing a pin in the cardboard on one side and then on the other as it is needed to warp the braid.

After all the warp has been placed, cut strands of braid two inches longer than the desired belt. This extra length is for the finishing off.

Thread one strand thru the needle and weave over and under until all the space has been filled. Weave from the two edges toward the middle. Before removing the pins, use a needle and thread to baste the little extensions made by the pins into place. Baste also or sew down the unfinished ends of the belt. Remove from the loom and fasten with a buckle or lace pins.

If properly made, this is an attractive piece of craft work. By using two or three strands of a contrasted color along the outside and filling in the middle with the same color as the warp a desirable effect is obtained. A few strands of luster thread may also be woven in at regular or irregular intervals. Belts can also be made of shoe-strings and narrow spool tape which comes in 1000 yard spools.

The cost of a handsome belt of worsted braid, No. 29, is nine cents. The weaving requires great care, and should only be done by the more advanced pupils.

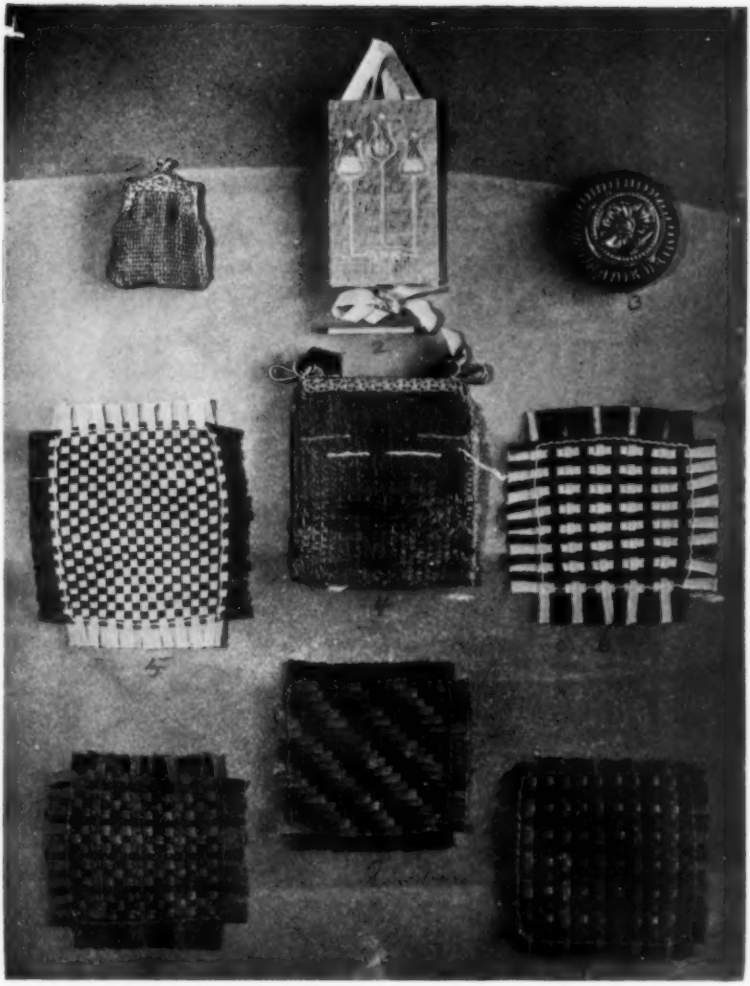
BAG WITH BENT IRON EXTENDERS

MATERIALS. Cardboard, worsted braid No. 29, a large eyed darner, a small piece of crinoline, a needle and thread, a half yard of Venetian iron, 3-16″ wide.

DIRECTIONS FOR MAKING

For the loom use a piece of cardboard 12″ x 5″. Place notches along the short sides 1-4″ apart. Use two colors of braid and let the pupils practise with colored papers in order to vary the patterns and weaves. Warp on one side only with one color of braid. For the weft, cut short lengths, 7″, of any desired colors. Weave from right to left, leaving one inch of the weft to extend on each side beyond the warp strands. After the weaving has been completed, cut a piece of crinoline 12″ x 5″ and place between the loom and the woven piece. Baste the braid to the crinoline before it is removed from the loom. After it has been taken off, turn under the unfinished ends and stitch them to the crinoline to hold them in place.

Next make a lining of soisette, sateen, or a discarded silk umbrella cover. The material for this should measure 12″ x 8″. Place the woven piece (12″



Suggestions for further work. **1.** Purse of luster thread. Made in the same way as the marble bag. Colors, tan and brown. **2.** Cover for a telephone pad. Material, heavy gray linen. Design cut out and woven underneath. **3.** Purse of black luster thread and steel beads. Made in the same way as the Tam o'Shanter cap. **4.** Bag of T. K. yarn, olive green with dashes of color. Made in the same way as the marble bag. **5**–**9.** Studies of patterns and weaves. Material, braid No. **29.**

x 5″) on this lining allowing 1 1-2″ of lining to extend on each side of the woven strip. Sew the two together neatly and then fold the combined materials to form a bag, right side in. Join the sides of the bag to within three inches of the top. Hem the open parts and fold over the projecting corners at the bottom in the form of a triangle to give an interesting shape to the bag.

To make the extenders, use two strips of Venetian iron about 3-16″ wide. Twist into a spiral form and turn back the ends, forming a small loop. Sew the bag to these extenders gathering up the superfluous parts of the lining. A chain found in hardware stores and costing three cents a yard can be attached to these extenders; also ribbon or cord. The bag can also be made without the use of the extenders. It is less attractive, however. The cost of the finished bag will be about fourteen cents if an inexpensive material be used for the lining.

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NEEDLEWORK

SPANISH COSTUME

"I am the mighty God whose sway
Is potent over land and sea.
The heavens above us own me; nay,
The shades below acknowledge me.
I know not fear, I have my will,
Whate'er my whim or fancy be;
For me there's no impossible,
I order, bind, forbid, set free."

* * * * *

"But mightier than Love am I,
Though Love it be that leads me on,
Than mine no lineage is more high,
Or older, underneath the sun.
To use me rightly few know how,
To act without me, fewer still,
For I am Interest, and I vow
Forevermore to do thy will."

* * * * *

"With many a fanciful conceit,
Fair Lady, winsome Poesy
Her soul an offering at thy feet,
Presents in sonnets unto thee.

If thou my homage wilt not scorn,
Thy fortune, watched by envious eyes,
On wings of poesy upborne
Shall be exalted to the skies."

* * * * *

"To give, while shunning each extreme,
The sparing hand, the over-free,
Therein consists, so wise men deem,
The virtue Liberality.
But thee, Fair Lady, to enrich,
Myself a prodigal I'll prove,
A vice not wholly shameful, which
May find its fair excuse in love."

From Don Quixote-Cervantes.

The above verses are from a "speaking dance," danced by eight nymphs in two files, the god Cupid leading one, and Interest the other. The other nymphs were "Poetry," "Wit," "Birth," "Valor," "Liberality," "Largess," "Treasure," and "Peaceful Possession." The figures of the dance were interspersed with these stanzas.

From ancient histories we can easily infer that the dance has always been a favorite amusement of the Spaniards, and the dances of ancient Spain were not unlike the modern ones, for even then they consisted of lively steps and motions. The dances of the different countries are largely influenced by climate, and southern countries, where the people live out of doors, close to nature, are particularly noted for their expression of the emotions, either joy or sorrow, in music and the dance. Most southern dances, too, are accompanied by the sound of castanets. The castanets are made from ebony and are decorated with bunches of bright colored ribbon, which are an important feature of the dance. The art of using the castanets successfully can only be learned by long patient practice.

During the reign of the Moors, dances partook of an oriental character, becoming slower and slower and more langourous and putting the Spanish features decidedly in the background, but after the reconquest the deep, natural love of the Spanish people for music and dancing gave vent in new melodies and dances.

About the sixteenth century the higher and more educated classes began to condemn some of the dances which had especially free and easy movements. During the reign of King Philip V, the simple dances began to develop into gorgeous ballets, influenced, no doubt, by the drama of the day. The Spanish

dance with which everyone is most familiar, in name at least, is the "Fandango." It is said to be one of the oldest dances known, and can be traced to ancient Rome. The literal meaning of the word is "go and dance." The Fandango is danced by all classes, and by some is regarded almost as a sacred rite.

An interesting bit of history in connection with the Spanish Fandango is that the Roman Church, "angry that such a profane and wicked dance as the Fandango should be tolerated and admired in a country like Spain, noted for its purity and devoutedness of religious faith, decreed that it should be interdicted by a Papal bull. The Ecclesiastical court assembled, and the trial began with due earnestness. The judges decided that it would be unjust to condemn the dance without themselves seeing it; accordingly a couple of dancers appeared in court, to show the solemn, rigid judges the charm of the popular but accused and unfortunate dance. By degrees the faces of the dignitaries began to smile, the representatives of the Holy Church rose from their seats, involuntarily arms and feet began to move, and they were irresistibly compelled to join the dance," with the result that the dance was thereafter permitted.

In 1712 one of the Church fathers writes as follows: "You know that dance of Cadiz, famous for centuries for its voluptuous steps, and still performed in every home and suburb of city, to the delight of all spectators,—not only is it in favour with negresses and other low people, but also with ladies of highest repute and birth."

The Spanish poet, Tomas de Griarte, writes: "What people so barbarous as not to be stirred by the tunes of its national dances! All Spain thrills to the notes of the Fandango, pre-eminently the national air, and one that accompanies a step so ardent and so graceful as to be worthy of performance at Paphos or in the temple of Venus at Cnidnus."

Other dances have enjoyed a temporary popularity in Spain, among them the Gibadina, and the Allemanda, which originated in Germany. Another was the Pavane, or Grand dance, called so, not only for its stiff and serious movements, but on account of the complete costume in which the participants were always dressed. It was danced by princes in their mantles, by knights in their helmets and swords, by magistrates in their robes, and by ladies in their court dresses with long trains. Burdened by all this clothing, the movements of the dance were necessarily stiff and serious, and some of the features were to imitate the spreading of the peacock's or turkey's feathers.

Another interesting bit of history is the part that Spanish dances played in Church and religious life, for some dances formed the main part of the Church service.

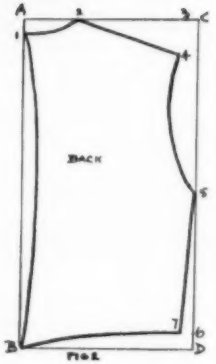

FIG 2

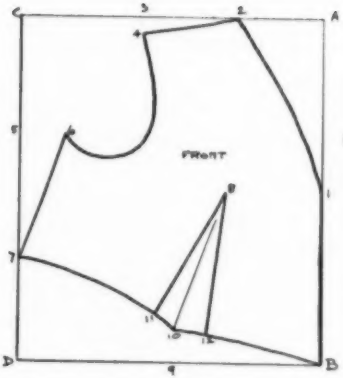

FIG 1

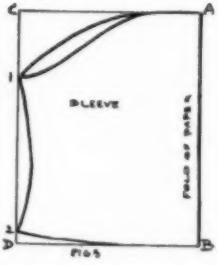

FIG 3

PATTERNS FOR 19" DOLL

SCALE FOR WAIST

1" = 1"

FIG 4

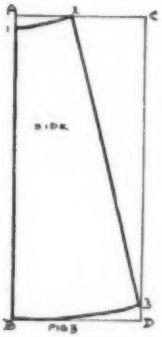

FIG 5

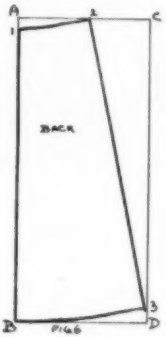

FIG 6

SKIRT FOUNDATION

SCALE $\frac{1}{2}$" = 1"

1093

Certain dances, too, alternated with the performances of sacred drama during the ceremonies of Corpus Christi, and about the year 1568 certain cities made laws that twice each year great Church services with dances were to take place.

Chorus dances were a feature introduced into Mass in the Cathedral of Toledo, a custom lasting until modern times. These chorus dances were danced by boys between twelve and seventeen years of age, dressed in the richest of Spanish costume.

The guitar is the national musical instrument of Spain, and the national airs never rouse the people when given with any other instrument. Wherever two or three people are together, in their leisure time, someone has a guitar, and they amuse themselves with music and dancing.

The national music of Spain is perhaps more widely spread than that of other countries, on account of Mexico, and the various South American republics which have felt its influence.

The dress of the Spanish people is influenced by nature and climate, as well as by their emotions, and the Spanish women are as distinctive in their dress, as in their music and dancing. Among all classes the mantilla, in black or white is always worn. The white mantillas are always of lace, but the black may be of any material, and vary in material and style with the social position of the wearer. Another peculiarity of the Spanish woman's dress consists in wearing fresh flowers in the hair, these forming a delightful contrast to the general dark complexion of the wearer. The fan, too, is a most necessary part of the Spanish woman's costume.

DIRECTIONS FOR PATTERN

Figure 1. Front of waist. Paper 6″ x 5 1-4″. Place and letter as in chart. Point 1 = 3″ from A. Point 2 = 1 1-2″ from A. Draw curve for front of neck. Point 3 = 3 1-8″ from A. Point 4 = 1-4″ from 3. Draw shoulder line. Point 5 = 2″ from C. Point 6 = 3-4″ from 5. Draw curve for front of arms eye, allowing a deep curve for free movem nt of arm towards front. Point 7 = 4 1-4″ from C. Draw under arm line. Point 8 = 1 3-4″ from 1. Point 9 = 2 3-4″ from D. Point 10 = 1-2″ from 9. Draw curve for bottom of waist. Points 11 and 12 = 1-4″ each side of 10. Draw lines for dart to fit in front of waist to figure.

Figure 2. Back of waist. Paper 5 3-4″ x 3″. Place and letter as in chart. Point 1 = 1-4″ from A. Point 2 = 1″ from A. Draw curve for back of neck. Point 3 = 2 3-4″ from A. Point 4 = 3-4″ from 3. Draw shoulder

seam. Point 5 = 3″ from C. Draw curve for back of arms eye. Point 6 = 1-4″ from D. Point 7 = 1-4″ from 6. Draw under arm and bottom of waist.

Figure 3. Puff Sleeve. Paper 8″ x 3 1-4″. Fold and letter as in chart. Point 1 = 1 1-4″ from C. Draw curves for upper and under portions of sleeve. Point 2 = 1-4″ from D. Draw curve for inside seam, and bottom of sleeve.

DIRECTIONS FOR CUTTING

Cut all parts of patterns with lines AB straight lengthwise of material, opening sleeve and placing fold AB, straight lengthwise. (Place AB of back of waist, and AB of front gore of skirt on lengthwise folds.)

DIRECTIONS FOR MAKING

Seam dart by placing lines 8-11 and 8-12 together.

Fit in center of back of waist, by curving in from line AB, increasing curve at waist line.

Gather sleeve at top and bottom to form puff, and trim sleeve and waist with bands of contrasting color. Join 1-B of side gore of skirt to 2-3 of front gore, and 1-B of back gore to 2-3 of side gore. Seam back seam, leaving opening for placket. Outside skirt to consist of three straight flounces overlapping each other, and allowing about once and a half for fullness. Trim lower edge of each flounce with bands of contrasting color.

The mantilla is made of lace or thin silk, is three-cornered in shape, or may be square folded diagonally and adjusted over a comb at the back of the hair, with the point of lace just touching the forehead. The hair is nearly always parted in the middle, and a bright flower at one side is quite a feature.

The costume in the picture this month is made of white dotted muslin, trimmed with black velvet ribbon. A black lace mantilla, and red flowers complete the costume.

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METALRY

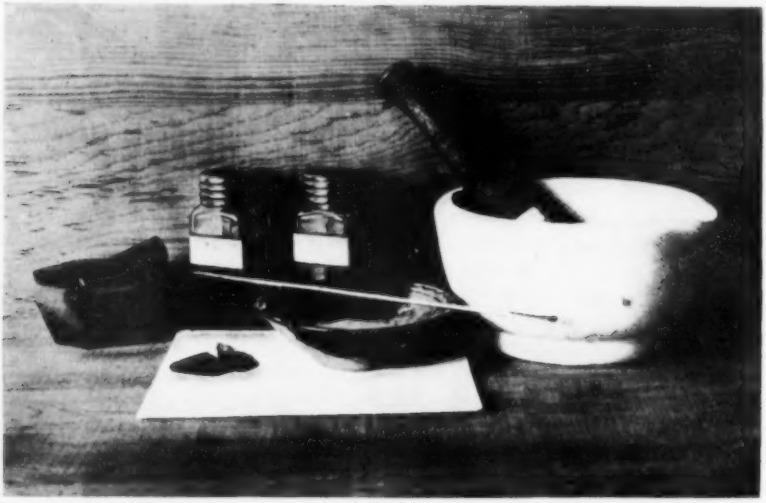
ENAMELING

SUCH metals as copper and brass, copper and silver, silver and gold, and gold and platinum have been combined in the manufacture of various articles with the idea of making them more attractive and beautiful, but none of these combinations seems to be quite satisfactory because of the color contrast produced. Enameling, however, may be applied to objects in metal and add a great deal to their attractiveness and value; because of the variety of color in enamel, combinations may be made with any of the metals mentioned above and perfect harmony will be the result if the choice of color is carefully thought out. Good judgment must be exercised in the amount of enamel used. In some articles, such as a piece of jewelry, little enamel should be used, thereby giving it the character of a gem, but in applying it to larger objects, as in the cover of a box or the lining of a bowl, a larger quantity may be used in good taste. There are a great many objects to which enamel may be properly applied such as,—paper knives and letter openers, pad corners, boxes of various kinds, pen trays and ink pots, and jewelry in the form of scarf pins, cuff links, brooches, buckles, pendants, necklaces, and fobs.

There are three kinds of enamel, transparent, translucent, and opaque. More satisfactory results are obtained by using the transparent or opaque. The transparent reflects the color and surface of the metal, while the opaque gives color on the surface only. Experience in using enamel has led to two methods of its application, comparatively simple and within the possibilities of High School pupils. One method is to cut the design by the use of engraving tools, making channels about 1-32 of an inch deep to receive the enamel, and the other method is to use chasing tools either on the front or the back of the work to form raised or sunken partitions to keep the enamel in place.

The method of cutting the metal away to receive the enamel may be applied to any object but is especially applicable to small work such as pieces of jewelry. It is a method whereby more careful and accurate work may be done. To prepare a piece of work for this form of application, first transfer the design to the metal by the use of carbon paper and the smaller the article the more carefully this should be done. After using the carbon paper, the lines on the

metal should be retraced with a scratch awl to make them permanent. As in this method the metal is cut away it is necessary to have a pretty good thickness to start with and for most work of this nature 18 gauge is a good thickness. There are cases, however, where thicker metal is needed as in a belt buckle or paper knife. After transfering the design it is necessary to provide some way of holding the piece of work while it is being cut. To do this, take a piece



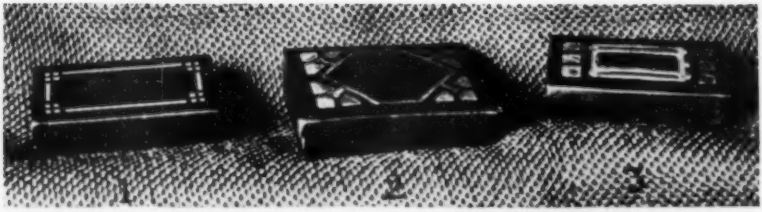
Equipment for enameling. Wedgewood mortar and pestle, agate mortar and pestle, bottle of enamel, saucer, point for applying the enamel, and piece of blotter.

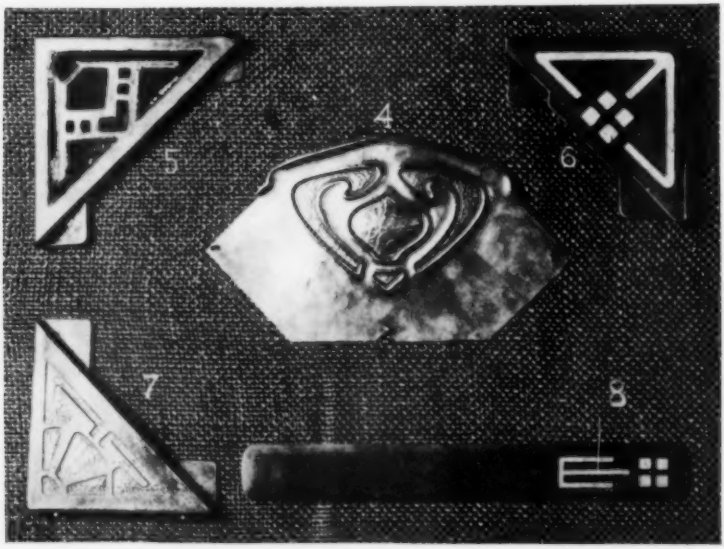
of 7-8″ board, about 4″ x 6″, or larger if the work requires, and pour on it a little melted jeweler's wax and place the piece of metal on while it is still soft. The wax hardens as it cools and will hold the work firmly in place. Now take the engraving tool and with the handle placed in the palm of the hand and the tool itself held at an angle of about 30 degrees with the work, wriggle the tool a little from one side to the other. This motion makes greater progress possible and also makes it easier for the beginner. The edges of the parts cut away should be kept as regular and smooth as possible and the channels made uniform in depth.

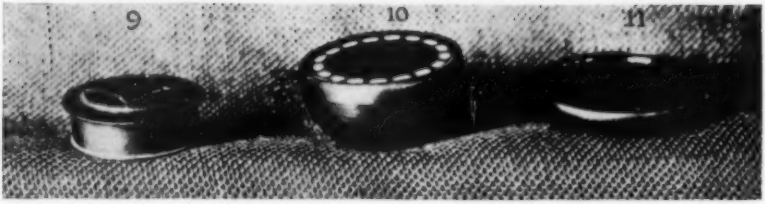
The other method of applying the enamel, where depressions are made from the surface or raised lines made from the under side, is worked out as follows:—Transfer the design as in the first method either on the top or under side of the work, as you may choose, and place the metal on a pitch block or pan filled with pitch composition. Then with the chasing tool of the required size and shape held in the left hand and the chasing hammer in the right hand, hold the tool over the line where the depression is to be made and with light blows from the hammer drive the metal into the pitch until the depression is made on the line raised to the required depth. The tool used for this work must be free from sharp edges and care must be taken not to punch holes in the metal.

After the channels have been cut or the partitions or depressions made, as the case may be, the metal must be thoroly cleaned before applying the enamel. This is done by dipping in a bath of nitric acid if the article is made of copper, or in a bath of sulphuric acid if of silver. When using the nitric acid the dipping should be done very quickly on account of the rapid action of the acid on the metal and, after dipping, it should be rinsed thoroly in clean water. Care should be taken not to inhale the fumes which rise from the copper when dipping, for they are poisonous. In cleaning silver, the sulphuric acid is diluted in water and used hot in proportions of one part acid and four parts water. The piece of work and acid are placed in a copper dish and heated until the acid comes to a boil, when it is poured off and the piece thoroly rinsed.

The enamel is next prepared for application. First break it into small pieces with the hammer and, to keep it from flying, roll it in a piece of heavy wrapping paper. After being broken, it is then placed in a porcelain mortar and, with water enough to cover it, it is ground about as fine as fine sand, with the pestle. For very small work or jewelry it is ground much finer with the use of the agate mortar and pestle. The water is poured off and the enamel rinsed several times until all of the milky substance disappears. Unsatisfactory results often come from lack of care in washing the enamel. It is a good plan to have a dish of some kind to pour the washings into to save enamel that otherwise would be wasted. This waste enamel, as it is called, is used for counter enameling. After being washed, the enamel is removed from the mortar to a small saucer, by the use of a palette knife. While still wet, which allows its being spread more easily, the enamel is applied to the object with a metal pencil or tool which may be made from a piece of steel wire about 1-8″ in diameter. It is made a little flat at one end and pointed at the other. With this tool it is possible to work the enamel into the smallest corner. A piece of clean



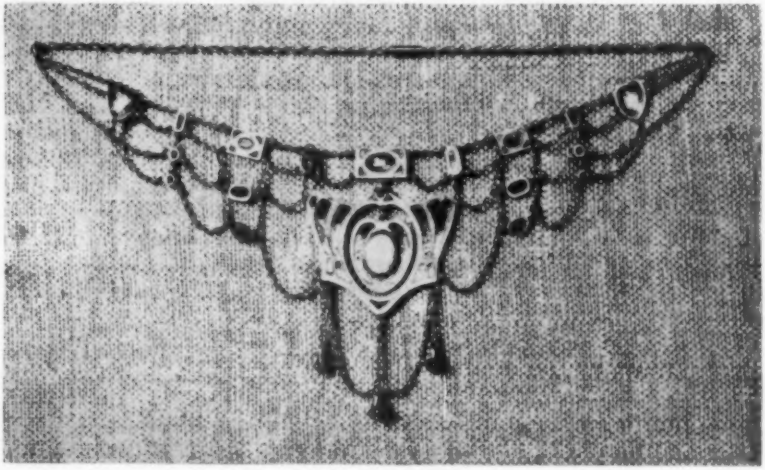




Figs. 1 and 2. Boxes in opaque enamel. Channels cut with engraving tool. Fig. 3. Box in transparent enamel. Depressions made from the surface. Fig. 4. Pad corner, prepared for enameling by the use of chasing tools. Fig. 5. Pad corner in transparent enamel. Fig. 6. Pad corner in opaque enamel. Fig. 7. Pad corner,—prepared for enameling by the use of engraving tools. Fig. 8. Paper knife in opaque enamel. Fig. 9. Circular box. Lines separating the enamel raised from under side of cover. Fig. 10. Circular box. Depression made from the surface to receive the enamel. Fig. 11. Circular tray lined with transparent enamel.

white blotting paper is also needed to dry the tool on at times and to absorb some of the moisture in the enamel when it is in place. In applying the enamel care must be taken not to get particles outside of the channels.

If soldering has been done on work that is to be enameled the soldered joints must be carefully protected from the heat before firing, as the temperature required for fusing the enamel is several times greater than that required for



soldering. A paste made of yellow ochre and water is put over the joint on all sides and is applied as thick as possible. The more of this clay we bank about the joint the more protection there is. After the enamel has been put in place and the joint protected with the clay the piece of work is put in some warm place and left until the moisture from both the enamel and the clay is thoroly evaporated. It is then ready for firing.

The firing is usually done in a kiln made for the purpose but good results may be obtained by using a Bunsen burner or a blowpipe. If the last method

The initial illustration, a watch fob, and the necklace on this page are examples of the work described. The beautiful color harmonies obtained in the combination of enamel and metal are completely lost in photographic reproduction, making the illustrations in this article lifeless and unsatisfactory.

is used, take a tripod and place a piece of heavy wire netting over the top of it and place the object to be enameled on the netting. Now that the moisture has evaporated from the enamel, leaving it a very fine powder, it must be handled very carefully as the slightest jar will displace the enamel and necessitate going all over the work again. The heat is next applied and always from the under side when using the burner or blowpipe. Watch the enamel as the firing goes on and when it settles and glazes or looks like a liquid all over, the heat should be withdrawn and the object allowed to cool very slowly. Never take it from the tripod and place it on any cold substance. This would only result in the enamel cracking. If, when cool, it is found that in places the channels are not quite full of enamel, the piece of work is again cleaned as at first, more enamel applied, and again fired. The enamel may be left just as it comes from the fire, or it may be stoned down level with the metal. This, however, can be done only with work where the design was cut out with the engraving tool. To stone it down, take a coarse emery file and rough it down first, then use one considerably finer, and finally use a scotch stone. Use water on the work while stoning it down. If transparent enamel is used it is necessary to fire it again just enough to give it a glazed surface. In using opaque enamel this is not necessary. Finally the work may be buffed a little to brighten the surface.

Note. To enable those interested to make a start in enameling, Mr. Rose will send to any address any color at 35 cents per ounce on receipt of a money order covering the amount.

AUGUSTUS F. ROSE

High School

East Boston, Mass.

AN EXHIBIT

OF WORK FROM THE PUBLIC SCHOOLS OF BROOKLINE, MASS.

THESE PLATES are from the last Report of the School Committee of the town.* While inadequate as an interpretation of the course of study, they do give a suggestion of the quality of the results secured under the supervision and instruction of the following corps of efficient specialists:

Irene Weir, Director of Drawing.

Anne B. Chamberlain, Instructor in Drawing in Primary and Grammar Grades.

Elizabeth Stone, Instructor in Drawing in the High School.

Edward P. Hutchinson, Manual Training in the High School.

Alexander Miller, Mechanical Drawing and Art Metal Work in the High School.

Plate I shows memorandum tablets made by fifth year children, picture frames by sixth year children, folios for the preservation of drawings by seventh year children, blotter pads with brass or heavy paper corners by eighth year children, and note books for history and literature by ninth year children.

Plate II gives a suggestion of the work in freehand perspective during the first year in the high school. The four outside drawings are enlargements from photographs. The two central drawings are directly from the object, the upper one from a corner of the drawing room, and the lower one a view from the drawing room window.

Plate III shows second year high school work in the enlargement from pictures and the rendering of a picture in four values.

Plate IV gives a suggestion of the course in clay modeling. A good deal of emphasis is placed upon this work for its educational value in translating two dimensions into three dimensions, and for developing the feeling for form, so important a factor in wood-carving and in designing in the round.

Plates V and VI show first and second year work in wood. The course consists largely in the making of complete objects of immediate use to the pupils in their own homes.

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*Here reprinted thru the kindly co-operation of the Superintendent of Schools, Mr. George I. Aldrich.

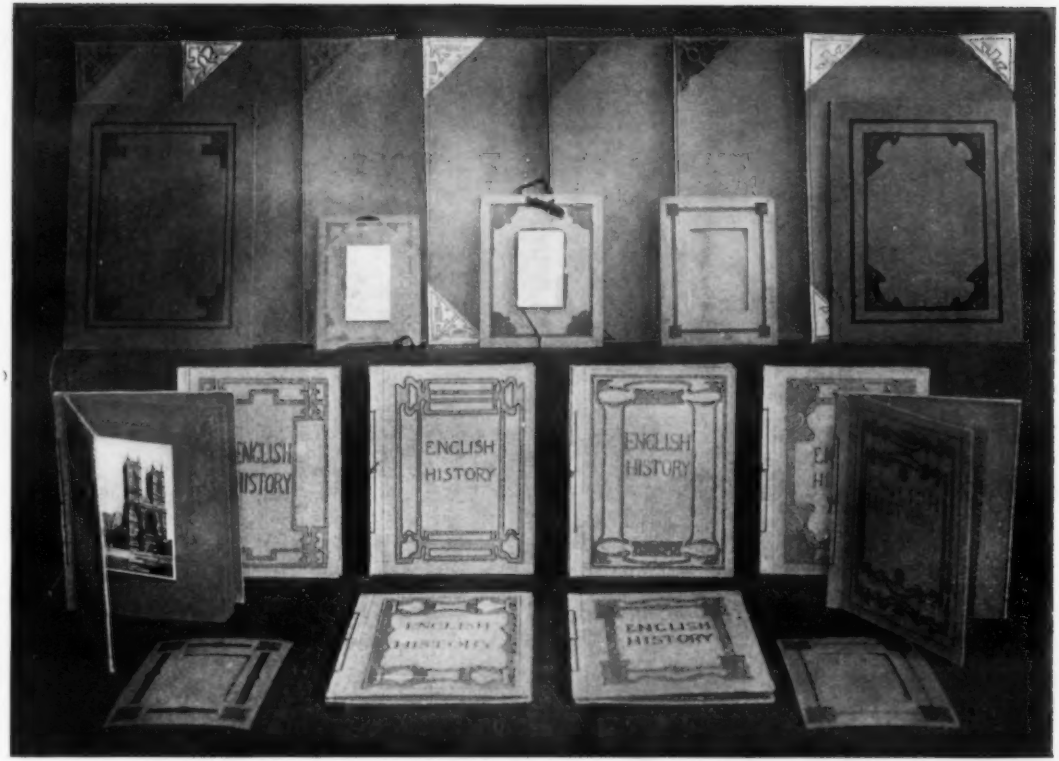

Plate I. Applied design, work of grammar grade pupils.

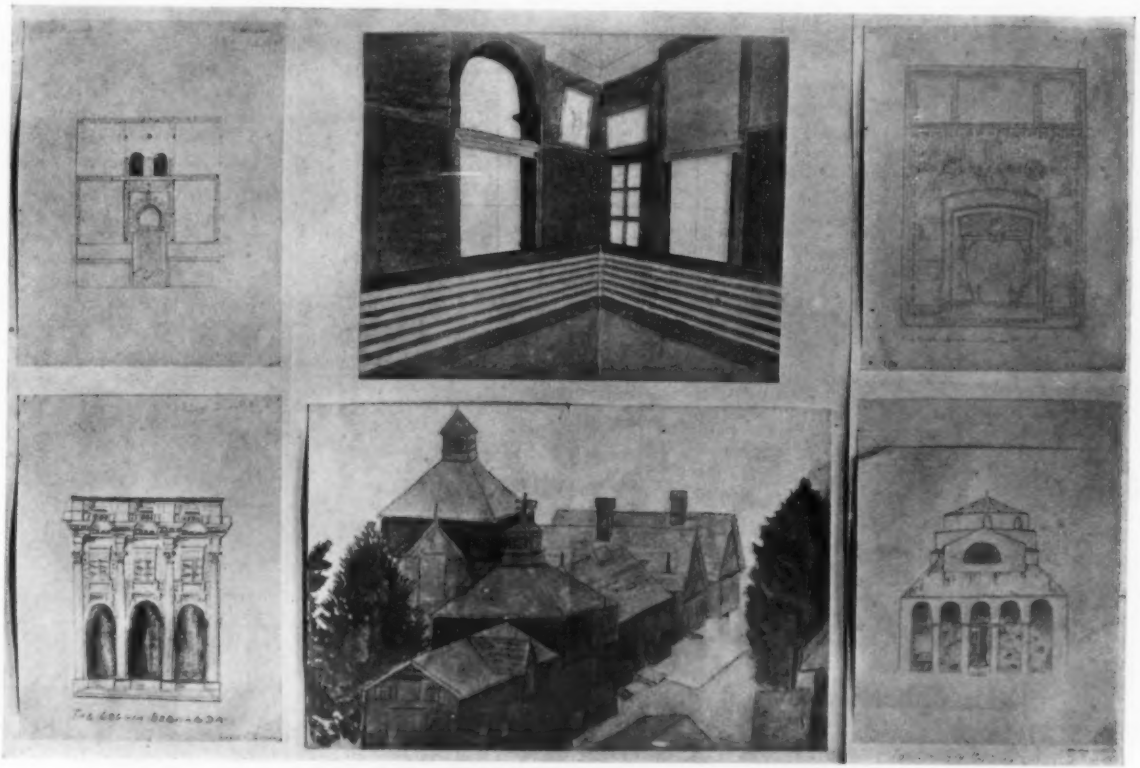

Plate II. Freehand perspective, work of first year high school pupils.

Plate III. Interpretation in four values, second year high school pupils.

Plate IV. Modeling in clay from cast, fourth year high school pupils.

Plate V. Woodwork, first year high school pupils.

Plate VI. **Woodwork, second year high school pupils.**

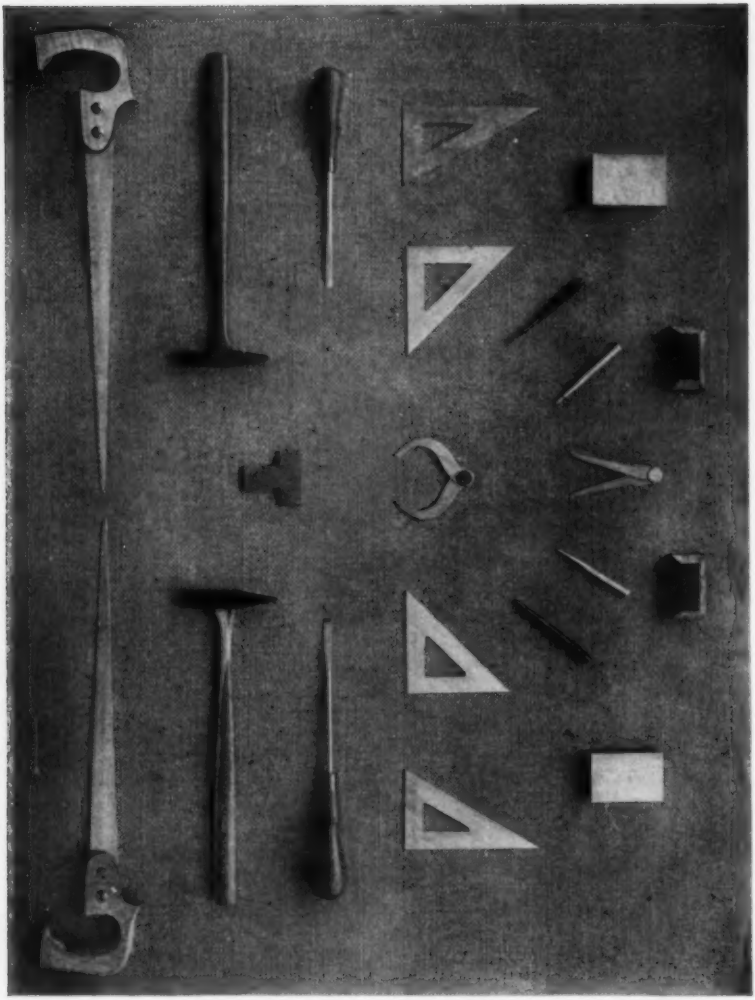

Plate VII. Work in wood and metal, second and fourth year high school pupils.

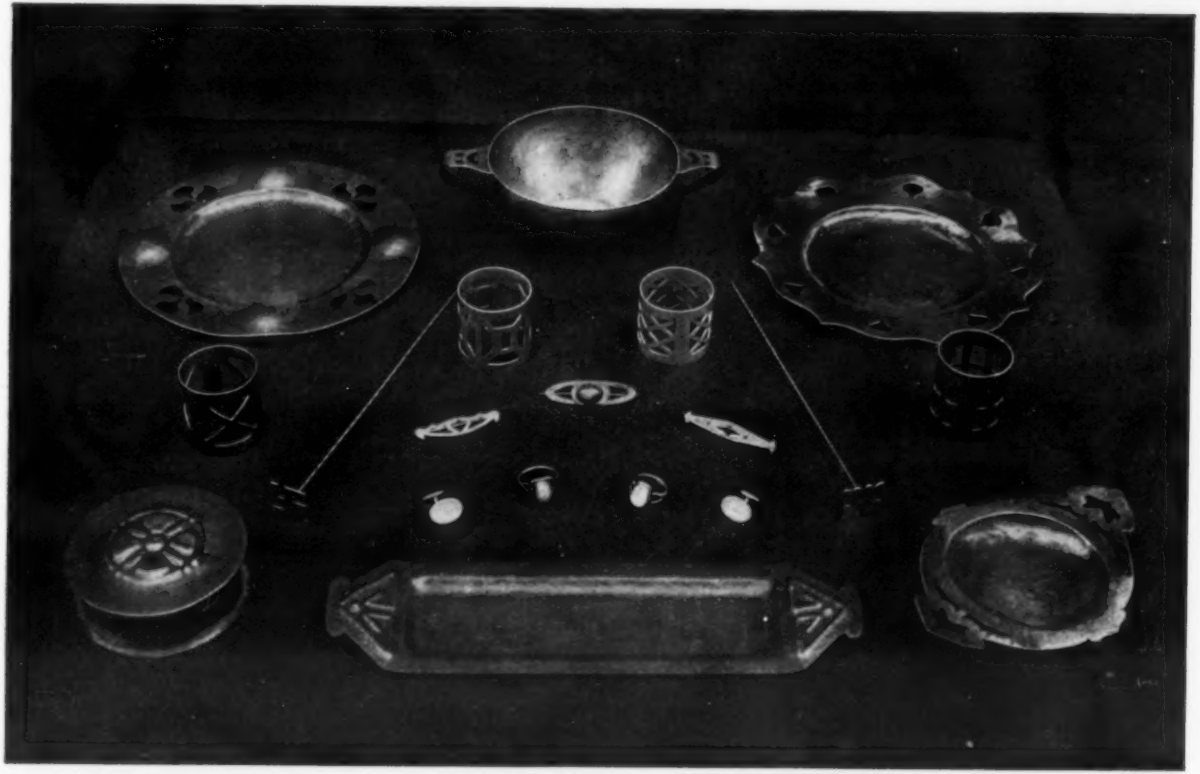

Plate VIII Art metal work, third and fourth year high school pupils

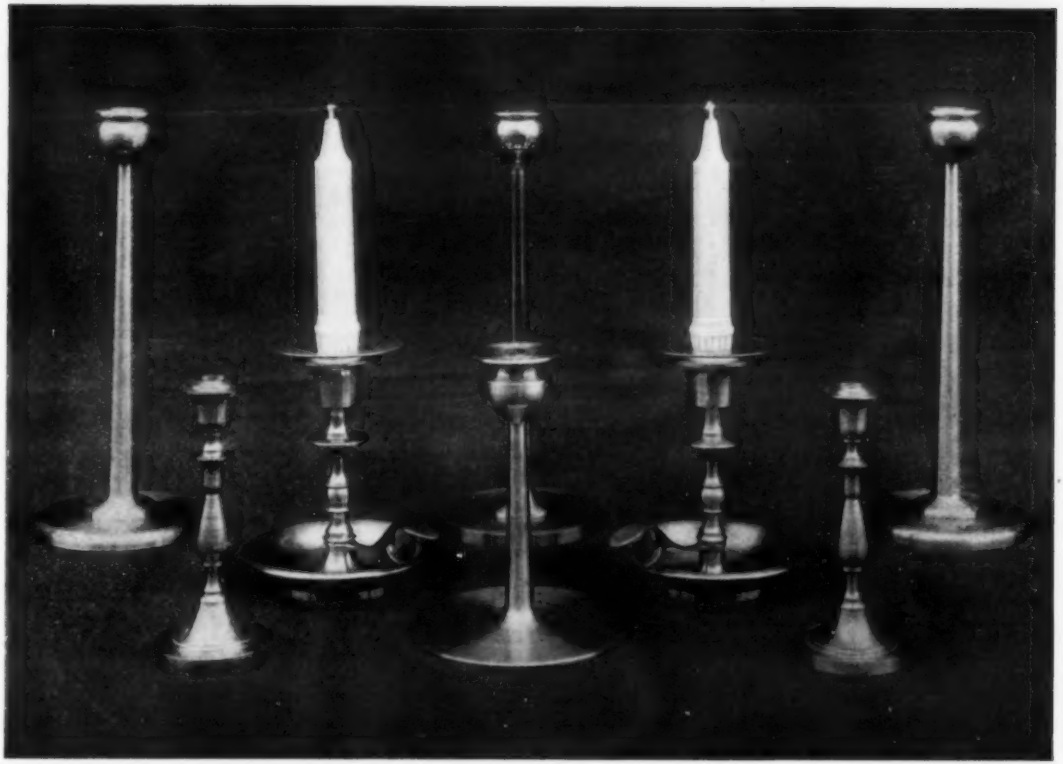

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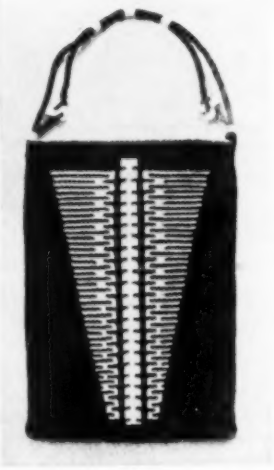
Plate IX. Art metal work, fourth year high school pupils.

Plate VII hints at the practical character of the courses involving the use of metal and such processes as chipping, filing, and finishing. The element of structural design is emphasized in this work.

Plates VIII and IX give a few examples of the useful and beautiful objects produced with the finer metals, copper, brass, and silver. The emphasis upon fine proportion and temperate ornament perfectly related to the structure, is evident in these objects.

Brookline has long been a leader in education in Massachusetts, and seems destined to maintain its place indefinitely. It is one of the wealthiest towns in the world and is filled with people who heartily believe in education, and who have therefore supplied their children with perhaps the most complete and beautiful public school equipment to be found in the United States.



Culture without work is an even more de-

JUNE

Then came the jolly summer, being dight
In a thin silken cassock, colored green
That was unlyned all, to be more light. *Spenser*

1 WD — **Nicolas Poussin b. 1594.**
Painter. A son of France but foster-child of Italy.

O that all the strawberries were rolled into one, that I might enclose all its luscious-ness in one bight. ☆ ☆ ☆ ☆ ☆
Blessed be agriculture, — if one does not have too much of it.
Charles Dudley Warner

I bring fresh showers for the thirsting flowers,
From the sea and the streams;
I bear light shade for the leaves when laid
In their noontide dreams.
Shelley's Cloud

Sweet is every sound:
Myriads of rivulets hurrying through the lawn,
The moan of doves in immemorial elms,
And murmuring of innumerable bees.
Tennyson.

2 THU

3 FRI

4 SAT

5 — **Socrates b. 468 B.C.** Taught "Virtue is knowledge: vice is ignorance."

6 MON — **Velasquez b. 1599.**
"Art," said Whistler, "dipped the Spaniard's brush in light and air."

Grove nods to grove. *Pope*

Tell me whither,
maiden June,
Down the dusky slope of noon,
With thy sickle of a moon
Goest thou to reap.
John B. Tabb.

7 TUE

8 WED — **Sir John Millais b. 1829.**
English painter. When young a Pre-Raphaelite; later, far from mystical.

9 THU

There is no such thing as a dumb poet or a handless painter
The essence of an artist is that he should be articulate.
Swinburne.

10 FRI — **Benjamin Constant b. 1845.**
French painter, chiefly of Eastern subjects.

11 SAT — **John Constable b. 1776.** **Fortuny b. 1839.**
English. The Father of Modern Landscape Painting.

Spanish painter. His work bewitched our Robert Blum.

12 —

Summer's in the sound of June,
Summer and a deepened tune
Of the bees, and of the birds,
And of loitering lovers' words.
Leigh Hunt.

13 MON

14 TUE

For the comforting light of the sun that my body embraces,
For the cool of the waters that run through the shadowy places,
For the balm of the breezes that brush my face with their fingers,
For the vesper hymn of the thrush when the twilight lingers,
For the long breath, the deep breath, the breath of a heart without care,
I will give thanks and adore Thee, God of the Open Air.
Van Dyke.

15 WED

moralizing ideal than work without culture

JUNE

16 THU ◐

17 FRI ◐

18 SAT ◐

19 ✠ ○

20 MON ○

21 TUE ○

22 WED ○

23 THU ○

24 FRI ○

25 SAT ◑

26 ◑

27 MON ◑

28 TUE ◑

29 WED ◑

30 THU ◑

God Almighty first planted a garden. *Bacon.*

I know a bank whereon the wild thyme grows,
Quite over-canopied with luscious woodbine,
With sweet musk roses and with eglantine. . . . . Violets dim,
But sweeter than the lids of Juno's eyes,
Or Cytherea's breath. *Shakespeare.*

Battle of Bunker Hill, 1775.

* * * * * * * *

The tulip tree, high up,
Opened in air of June her multitude
Of golden chalices to humming birds
And silken winged insects of the sky. *Bryant.*

It is a beauteous evening, calm and free;
The holy time is quiet as a nun
Breathless with adoration. *Wordsworth.*

June, Dear June!
Now God be praised
for June! *Lowell*

Salvator Rosa b. 1615. Italian landscape painter.*

Leon Bonnat b. 1833. French painter of portraits and of religious subjects.

Summer solstice: longest day in the year.

How is the high-tide of the year,
And whatever of life hath ebbed away
Comes flooding back with a ripply cheer,
Into every bare inlet and creek and bay. *Lowell*

One broad, long midsummer day
Shall to the planet overpay
The ravage of a year of war. *Emerson.*

The moon is at her full, and riding high
Floods the calm fields with light;
The airs that hover in the summer sky
Are all asleep to night. *Bryant.*

Now rings the woodland loud and long,
The distance takes a lovelier hue,
And drowned in yonder living blue,
The lark becomes a sightless song. *Tennyson.*

He that seeks popularity in art, closes the door on his own genius as he must needs paint for other minds, and not for his own. *Mrs. Jameson.*

That we are endowed with the sense of beauty is a pure gain which brings no evil with it. *Santayana.*

Giorgio Vasari d. 1574.

Italian painter, architect, and author. His Lives of the Painters are often more true than accurate, and always picturesque.

We are all too apt to take delight in nothing and make a business of everything, including art. *Eddy.*

Peter Paul Rubens b. 1577.

"The fellow mixes blood with his colors."

* Painter also of battles, and moreover, musician improvisatore, actor, and poet.

Arranged by Elizabeth Kellogg.

I WANDERED LONELY AS A CLOUD

I wandered lonely as a cloud
That floats on high o'er vales and hills,
When all at once I saw a crowd,
A host, of golden daffodils;
Beside the lake, beneath the trees,
Fluttering and dancing in the breeze.

Continuous as the stars that shine
And twinkle on the milky way,
They stretched in never-ending line
Along the margin of the bay:
Ten thousand saw I at a glance,
Tossing their heads in sprightly dance.

The waves beside them danced; but they
Out-did the sparkling waves in glee:
A poet could not but be gay,
In such a jocund company:
I gazed—and gazed—but little thought
What wealth the show to me had brought:

For oft, when on my couch I lie
In vacant or in pensive mood,
They flash upon that inward eye
Which is the bliss of solitude;
And then my heart with pleasure fills,
And dances with the daffodils.

William Wordsworth

EDITORIAL

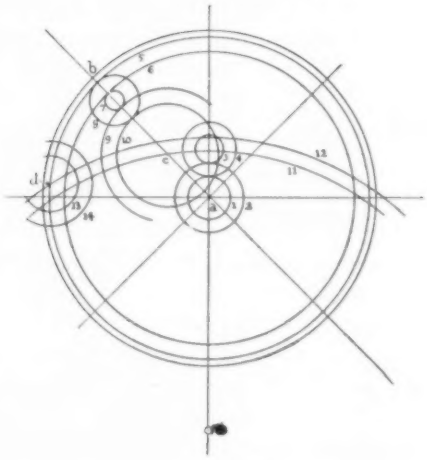
THIS number of The School Arts Book completes the ninth volume; but in it the tenth volume is already begun. That tenth volume will be, we hope, better than any yet published, —broader, richer, more successful in the embodiment of its ideals.

The Chart, published as a supplement herewith, will serve as a guide in the selection of material for the making up of the monthly parts of the new volume, but no attempt will be made to specify a course of related lessons for each grade. The Annotated Outlines will become Annotated Records of successful lessons appropriate to the month, from which the teacher will be able to select that which seems best adapted to local conditions.

Consequently the scope of the Monthly Contest will be wider. Hereafter pupils may become members of The School Arts Guild whether following The School Arts Book Outline, as published in the Chart, or any other Outline. These Contests have been such a stimulus to good work, have given the children so much pleasure, have promoted so happily a deeper interest in elementary art education in communities into which the badges and other prizes have gone, that we are anxious to extend as widely as possible the influence of the Guild.

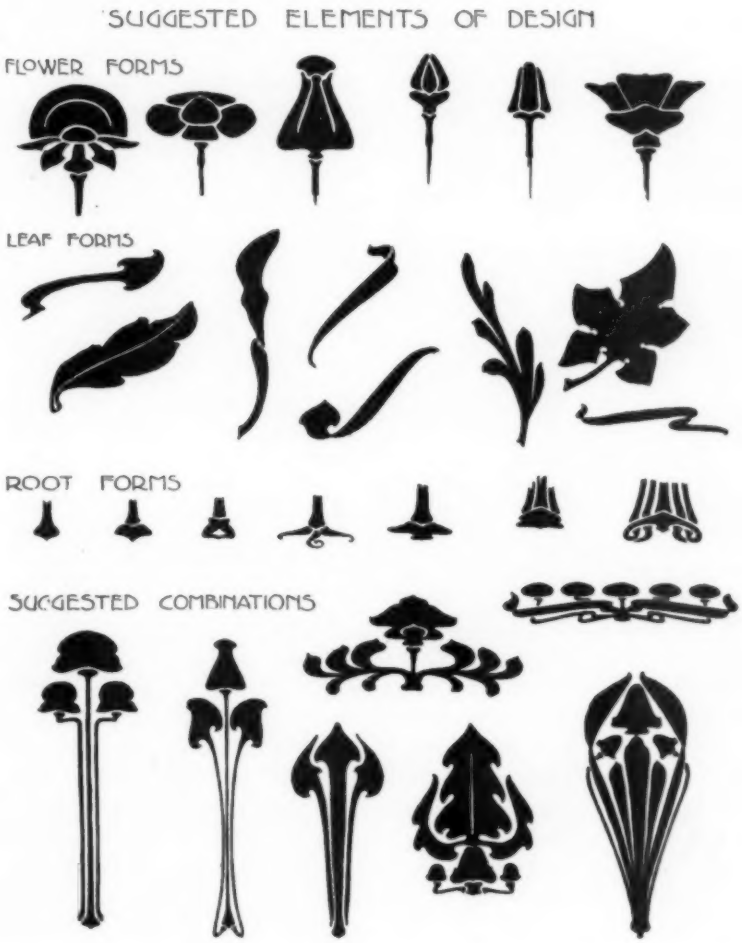
The Workshop will be kept open! For the sake of variety the resident senior craftsmen will be changed, or their line of work will be changed. During 1910-11, three genial and capable people will assist the apprentices: (1) Miss A. J. Lamphier of the State Normal School, North Adams, Massachusetts, will give lessons in Paper Construction, suitable for primary grades. Miss Lamphier is a graduate of the Salem Normal School, has studied sloyd with Mr. Larsson, and construction with Mr. Hollander, and has had years of successful experience as a grade teacher. She is now supervising industrial work, and arranging a course in elementary industrial training. (2) Mr. Frank P. Lane, Principal of the Hill Institute, Northampton, Massachu-

setts, will give lessons in Constructive Handicraft, suitable for grammar grades. Mr. Lane has been a student with many specialists, was a teacher of manual training in the public schools of Springfield, Massachusetts, and is associate manager of the Chautauqua School of Arts and Crafts. He will show how to utilize all sorts of scraps in the making of mechanical toys, and

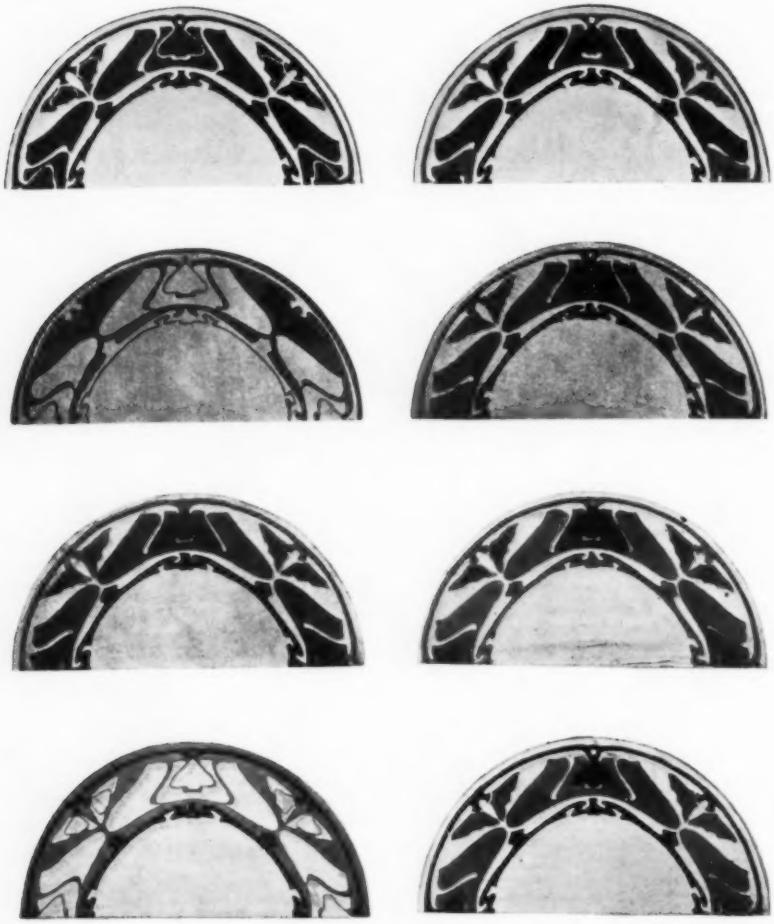


useful appliances, run by water power, electricity, etc. (3) Mr. Augustus F. Rose, author of Copper Work, teacher of metalry in the East Boston High School, and Principal of the Rhode Island Summer School of Design, will give lessons in Silver Work, suitable for high school grades. Those who have worked with Mr. Rose during the past year will know what to expect, only it will be better!

A new feature of The School Arts Book for 1910-11 will be a monthly Exhibit of good work. This will be made from photographs of results secured in some one city or institution, illus-



An example of the helpful sheets of illustrations made for his teachers by Mr. Fred Hamilton Daniels, Supervisor of Drawing, Newton, Mass.



Another illustration of teachers' reference material by Mr Fred Hamilton Daniels. Eight effects produced by various interpretations in tone of the same design.

trating the course of study or a single topic or showing the work of a grade. Among the exhibits already promised, or already in the hands of the publishers, are those from Boston, Brookline, Chicago, Cleveland, Greeley, Indianapolis, Minneapolis, Newark, Newton, St. Paul, San Francisco, and Stockton, Cal.

Examples of leather work by pupils in the Rogers High School, Newport, R. I., under the direction of Miss Lulu Z. Roderick.

Another new feature will be a monthly supplement, giving a course in design, by Miss Katherine B. Child, Instructor in the Department of Design (under Mr. C. Howard Walker) of the School of the Museum of Fine Arts, Boston. This will consist of a series of forty plates of illustrations and text, embodying the results of years of experience in teaching. Miss Child is a graduate of the School of the Museum of Fine Arts, Boston, of the School of the South Kensington Museum, London, and was the first private pupil of Mr. Lewis F. Day.

Among the regular contributors to the magazine will be Mr. Royal B. Farnum, State Inspector of Drawing and Industrial

Training, New York. Mr. Farnum is a graduate of the Massachusetts Normal Art School, was a member of the Faculty of the Cleveland School of Art, and is Director of the Art Department of the Summer School of the South, Knoxville, Tenn. His topic will be "My Work Book," a help to the grade teacher in utilizing

Examples of raffia work, stenciling, etc., by pupils in the Rogers High School, Newport, R. I., under the direction of Miss Lulu Z. Roderick.

drawing and manual training in the general school work, and a means of promoting industrial intelligence.

The series of articles on historic ornament reclassified, by Miss Alice B. Muzzey, will be completed. Miss Lanice Paton will contribute other articles on Syrian Handicrafts. Mr. Bailey will complete his series on Ten Masterpieces of Painting, and begin a new series on Symbolism of Form. Mr. Lewis F. Day of England will write on Elementary Design, and Dr. James Parton Haney on Object Drawing. Other notable contributors will be announced every month.

The illustrations in the new volume will be worth having. Miss Rachel Weston of Fryeburg, Maine, will furnish the cover stamps; Miss Helen E. Cleaves of Boston, Miss Florence Pretz of Kansas City, Mr. James Hall of New York, and Professor

Examples of stencil work, embroidery, reed weaving, etc., by grammar grade pupils under the direction of Miss Mary E. Baker, Bellows Falls, Vt.

Walter Sargent of Chicago are among those who will make drawings. The illustrations in color will continue to be of good character, beautiful, and useful in teaching. Owing to the generous kindness of Mr. William M. Chase of New York, one of the frontispieces in Volume X will be a reproduction of one of his richest masterpieces of still life in color, appropriate to harvest time.

Another feature of next year's numbers will be special prize offers, open to pupils of the elementary grades.

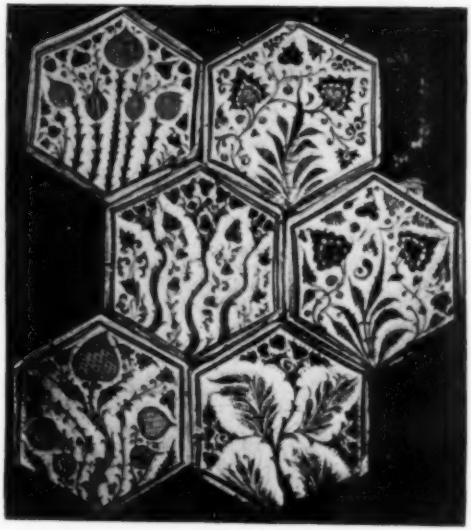
¶ The cover stamp for this number is a geometric interlacing from a design in niello by Baltasar Silvius, a XVIth century craftsman of unusual skill. Like all other designs of the kind it is an evolution from "the mysterious Solomon's Knot,—that intricate and endless variety of the single unbroken line of unity, —emblem of the manifold ways of the power of the one God who

A. Cabinet (end view), ivory inlay in mahogany, (about 2 feet 3 inches square), Persian, 17th century.

has neither beginning nor end."* The usual rule in interlacing is over one and under the next, then over, and under, without exception, to the place of beginning. This design by Silvius is unusual in that it starts over one and under one, and presently changes to over two and under two; then returns to the original movement, only to leave it again for the second. The two movements thus alternate in groups, thruout. In reproducing the pattern, follow the diagram, beginning the circles at a. Draw 1, 2, 3, and 4, and repeat each in turn on the vertical and horizontal radii. Then draw b, and

* From that most illuminating book The Cathedral Builders, by Leader Scott. Chapter IV, Comacini Ornamentation in the Lombard Era.

the circles 5 and 6. Now draw 7, 8, 9, and 10, in order, repeating each on the oblique radii. The center for the arcs, 11 and 12, is found by taking the diameter of circle 6, and setting it off upon the extended diameter, a e, from the point where circle 3 is inter-



B. Earthenware tiles, painted in colors, (each about 8 inches across), Syrian (Damascus), 14th century.

sected by circle 10 above its center. If the work has been done accurately, arc 11, struck from the same center, e, will pass thru the center of circle 10 at c. The arcs 13 and 14 are struck from a center at the intersection of 12 and 5. There are, of course, eight similar intersections in the design. Draw the diagram first in pencil, very fine lines, all complete circles so far as possible. Follow the interlacing in inking-in.

The frontispiece this month is from a pencil drawing by Mr. Charles H. Richert, a graduate of the Medford High School and of the Massachusetts Normal Art School, now instructor in free-hand drawing and design in the Rindge Manual Training School of Cambridge. Let us have more teachers in manual training

C. Portion of a band (about 5 inches wide), white thread embroidery. From an ancient Roman cemetery in the Fayum, Middle Egypt.

schools who can sketch so well, and more teachers in art schools who can do something in handicraft.

The three handbags reproduced as tailpieces in this number are from designs for woven bags made by German students of high school age. They show marked originality in treatment. Such brilliant contrasts in value as these exhibit make an object of this kind rather too conspicuous. One should not advertise the presence of treasure too loudly, especially when walking on the King's highway! The designs are good in form, and could be easily softened in the weaving.

¶ The June work, almost everywhere, is design. In this work two difficulties are of outstanding magnitude: adaptation of plant forms, and harmony of effect. Mr. Daniels of Newton, a supervisor prolific in helpful devices, makes drawings for his teachers to refer to for suggestions when teaching the children.

D. Woven silk in Aix la Chapelle Cathedral.
6th to 8th century A. D.

One sheet of such drawings is reproduced on page 1119. When a child is puzzled over the termination of a stalk, for example, the teacher, by reference to this plate, would be able to suggest seven different ways of finishing the end. Another chart by Mr. Daniels is reproduced on page 1120. This shows eight colorings in dark-and-light of one design. Various possible effects are thus made evident, and the teacher is enabled to advise the pupil in selecting an appropriate scheme.

Photographs of the work of children are always suggestive to other children, and perhaps even more suggestive to teachers. I am always glad, therefore, to receive by mail such photographs for reproduction. On pages 1121 and 1122 are plates from work done

in the Rogers High School, Newport, R. I., under the direction of Miss Lulu Z. Roderick. In sending the photographs Miss Roderick wrote: "The objects might be divided into two equal groups, one labeled 'Work that might be imitated,' and the other 'Designs to be avoided' (namely those put up 'to please papa and mamma'); however, please remember that we have had drawing but three years." The plate on page 1123 shows the work of girls from the fifth to the ninth grade, Bellows Falls, Vt., (done during the periods when the boys were having shop work), under the direction of Miss Mary E. Baker. All such work is good, perhaps as good as we ought to expect; but the heart of a lover of beauty is never satisfied with anything short of the best. The more familiar we are with the best, the more likely we shall be to be able to give the bright pupil a hint for improving his work. Every piece of superior work tends to raise the general average.

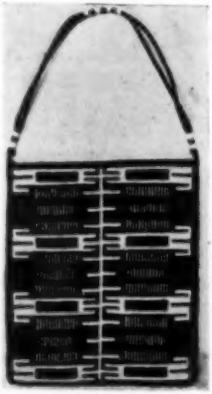
E. Woven silk fabric, Sicilian, 15th century.

The plates designated A, B, C, D, E are from photographs from the South Kensington collections, by Mr. F. M. Beaumont, Carshalton, England, and imported especially for The School Arts Book. They illustrate perfectly the adaptation of pattern to material, of technique to make. Inlaid work (A) of necessity reduces elements to silhouette; in painted decoration (B) more freedom is possible, both in the forms themselves and in the treatment of surface. In weaving and embroidering, quality of material

determines the scale of the unit and the character of its detail. If the material is coarse (C) the units must be simple and bold; small or intricate details are out of place. As the material becomes finer in texture (D), and finest (E), the units may become complex and richer in detail.

Isn't all fine art fine adjustment of relations? Perfectly adjusted elements producing a whole perfectly adjusted to the Idea,—that constitutes a work of fine art in every realm.

¶ Let us not forget to do special honor to our flag on June 14th, Flag Day. The American School Peace League, 405 Marlborough St., Boston, will send to any teacher suggestions for the celebration. It is thrilling to think that five million men in America would die if need be to defend Old Glory. It is a more significant fact that five million men and many more are living lives of love, of purity, and of truth every day, thus honoring in the harder and better way, the flag's red, white and blue. That is the highest honor one can pay to the flag of the United States of America.



CORRESPONDENCE

Mr. Henry T. Bailey,
North Scituate, Mass.

Forest City, Iowa.

Dear Sir:—Here is a description of a method which I have found of help in teaching pupils how to make stencil units from "spots."

After some preliminary study of rhythm of line and stencil requirements, the pupils were all supplied with several of each of four different motifs cut from paper. These were then moved about on the desk or paper until a good arrangement was secured which was then traced and filled in with ink.

The pupils were encouraged to make as many good units as possible with these patterns before attempting anything with motifs from Nature.

Very truly,

Stella Henderson,
Supervisor Penmanship and Drawing.

Los Angeles, Cal.

Editor of The School Arts Book,

Dear Sir: I enclose herewith directions for woven slippers for dolly. The little model has proven such a delight to my classes, I think others who read your magazine might enjoy it. It was evolved from a child's request for shoes to complete the outfit of our Teddy Bear.

WOVEN SLIPPERS FOR TEDDY OR DOLLY

This model has proven successful and is very attractive to the small owners of dolls and Teddy bears.

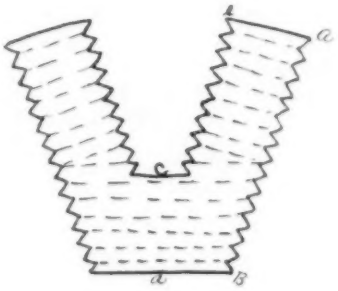
Directions. Let a b equal length of foot, measuring from center of heel around to center of toes. c d = 1-3 distance from e to d. Cut notches 1-4″ apart and 1-4″ deep.

Use strong warp, (I use carpet warp), lace as shown on diagram. Weave with zephyr or Germantown, being careful to pin each thread to end of loom as you weave to prevent shortening slipper by drawing in warp.

When finished, remove from loom by taking warp off from notches.

Sew together at back; obtain fullness over toe by drawing up first warp thread like a shirr string; sew to cardboard sole.

A child or grown-up's slipper may be made in same way, but the loom should allow an extra length of 1-2" from a to b, because the weaving shortens it that amount on a full sized slipper. Sincerely, Mary M. Cain.



Here is an enthusiastic defence of the three pigment plan of teaching color.

Goodland, Ind., Apr. 18, 1910.

Dear Mr. Bailey:—Some school boards and (some) supervisors are being led astray by such articles as the one in The School Arts Book, April 1910, by Fred V. Cann

For two years past I have traveled in twenty states and I have yet to find a school where the multicolor box has been a success.

Let me go over a point or two that Mr. Cann finds objection to in the three color system.

Lack of brilliancy. Who wants brilliancy? One of the hardest things the drawing teacher has to contend with is the using of gaudy colors, and the colors as found in the large color boxes are rank, bug poison green, flash red; they must be modified before using, and here black is advocated to darken colors; no artist ever used black in water color painting. Why ask children to do so?

Now for the educational value; Mr. Cann says he is open to conviction on this point. Standard of color? The object painted should be the standard, and that color can be obtained with three colors.

Can anyone conceive of a benefit derived from the following process? Teacher dictates, "Color so and so brown"; pupil dips in brown, colors object. Teacher dictates "Color so and so green"; pupil dips in green, etc.

Now the fact that these eight colors are raw and unusable as they are, causes the teacher to say this: "No, no; not that green, I want a warm green, a spring green"; and there you are, with the same problem of mixing as in the three color system

Again, there is a standard in the three color work, red, yellow, and blue. The horror that is sold for green, is that standard? No.

There is nothing "vague, illusive and confusing" in mixing equal amounts yellow and blue for a standard green, nor in mixing equal amounts of standard green and standard violet to produce a standard olive; my pupils all did this in a color scale and do it every day when they require a given color, and they know how to make a shade of green and a tint of a green without the use of black.

There is not one virtue in the multi-chrome idea, and I am willing to cover every point that may be brought up as I have done it in many a discussion.

I am very truly yours, W. W. White.

P. S. I have taught in college and normal as well, am holding a bench in an engraving house; I have come out here to get some first hand experience with children. My eyes have been opened on many of the theories that are so common in city meetings. I hope you will give the three color side a word. I don't care who says the word but I know it ought to be said. W. W. W.

In acknowledging the receipt of this letter I asked Mr. White if he ever knew of an artist who limited his palette to three colors. Here is his reply.

Goodland, Ind., Apr. 25, 1910.

Ques. "Did you ever know of a professional painter who limited himself to three colors?" Ans.—Yes, when the character of the work is no more than that required from a public school pupil, no artist would ask for more than three colors. All the artists that I have known never use ready mixed green, violet or orange, their color boxes consist of different kinds of red, yellow and blue that they may obtain subtle shades and tints which no public school pupil could understand, and should not be taught there for the same reason that the art school will not allow color of any kind for at least two or three years.

I admit that the quality of the three colors should be better, at least in the high school, but that is no argument for the many colors; they are worse if anything.

Very truly, W. W. White.

NEXT!

THE ARTS LIBRARY

BOOK REVIEWS

The Cathedral Builders. By Leader Scott. Sampson Low, Marston & Company, London.

This is not a new book (1899), but it is a book one might well read before going to Europe for the summer. It may be characterized as an attempt to account for the Cathedrals of Europe Its contention is that they were all built, directly or indirectly, by a closely organized, thoroly trained guild of craftsmen, handing down the best traditions from classic times, and constantly learning by experience. That such a guild had its headquarters in Lombardy, probably in or near Como, in the seventh century, is proven by documentary evidence. The book is a scholarly work, illustrated with many plates from structures not often reproduced. Right or wrong, it presents about the only theory upon the basis of which the likenesses and differences of workmanship in ecclesiastical architecture in different countries and in different periods can be accounted for. The book presents a fascinating story in a convincing way. After reading it one sees the churches and cathedrals of Europe with an arméd eye.

Keltic Art in Pagan and Christian Times. By J. Romilly Allen. George W. Jacobs & Co., Philadelphia.

This book is of value to the art teacher chiefly as an aid in the teaching of design. It traces the history of interlacing patterns backward to the Bronze Age, and finds their origin in weaving. Its many and excellent illustrations show primitive work, the applications of pattern in heraldry, the fundamental laws and elements of interlacing, and examples of some of the finest Keltic workmanship in stone and metal. The text is a little heavy, and must be read in the light of Leader Scott's book; but the illustrations are altogether admirable, full of helpful suggestions for the student and teacher of design.

Selected Shop Problems. By George A. Seaton. A pamphlet of 32 pages 6 x 9. Sixteen line plates. The Manual Arts Press, Peoria. Price, 20 cents.

Without wasting words on the educational, social, industrial, and spiritual values of manual training, the author begins at once upon a practical and interesting problem for boys, and produces a beautiful result. Fifteen other useful objects are shown in perspective sketches, described, and delineated in detail by means of clean working drawings. The design is structural, and for the most part without decoration. Angular and circular contours are relieved somewhat by a temperate use of fine curves.

The booklet is a safe guide to beginners in constructive woodwork, because written by an experienced teacher who has a desire for only the best.

Wood-Carving. By Andrew Bjurman, Maplewood, Mass. Price, 85 cents. Toys and Games. By the same author. Price, 75 cents.

These unique publications consist of blue prints. The first offers over 100 suggestive illustrations enabling a thoughtful worker to follow a carefully graded course in wood carving. The second gives 40 drawings of toys and game implements, such as "Play Ground Association" teachers are always looking for. The pamphlets contain on the whole, a sensible collection of exercises, better than the average in design. The patterns for wood carving are noticeably free from the Swedish chip!

RECENT PUBLICATIONS

BULLETIN NO. 10, containing the Proceedings of the Third Annual Meeting of the National Society for the Promotion of Industrial Education, at Milwaukee, Wisconsin, December 1909. May be had thru Matthew P. Adams, Secretary, 20 West 44th St., New York.

ELEMENTARY BOOKMAKING AND BOOKBINDING. By Sarah J. Freeman, Instructor in Industrial Arts, Teachers College, Columbia University. An illustrated Syllabus of a Course; excellent; valuable also for its Bibliography and section on General Information. May be had thru Bureau of Publications, Teachers College, New York. Price, 30 cents.

STEFANO SASETTA. A Sienese Painter of the Franciscan Legend. By Bernard Berenson. No art critic writing to-day speaks with greater authority than Mr. Berenson, who writes not only as one thoroly versed in the history of painting, but with an intimate knowledge of history and literature. John Lane Co. $2.00 net.

THE ÆNEID OF VIRGIL. Translated into English verse by Theodore C. Williams, with illustrations from Greek pottery and sculpture. Houghton, Mifflin Company. 75 cents.

MODERN CABINET WORK, FURNITURE AND FITMENTS. Percy A. Wells and John Hooper. An account of the theory and practice in the production of all kinds of cabinet work and furniture, with chapters on the growth and progress of design and construction. John Lane Co. $5.00 net.

AN ART-CRAFT INDEX TO THE MAY MAGAZINES

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Ancient Crafts in Modern New York, Philip Verrill Mighels, Harper's, p. 847.
A Pageant of Chivalry, Lucy Dickson, Art and Progress, p. 192.
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Blue Shadows in Nature and Art, J. W. Moran, International Studio, p. lxxiv.
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"Home," Lionel P. Smythe, A. R. A., R. W. S., International Studio, frontispiece.
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Willow Baskets, Craftsman, pp. 262, 264, 266.

THE SCHOOL ARTS GUILD

I WILL TRY TO MAKE **THIS** PIECE of WORK MY BEST

APRIL CONTEST

AWARDS

First Prize, Book, a box of "Crayola," large size, (Binney & Smith), and Badge with gold decoration.

*Isaac G. Smith, VIII, Elm St. School, Westerly, R. I.

Second Prize, a box of "Crayola," small size, (Binney & Smith), and Badge with silver decoration.

*Leona Corbin, III, Easthampton, Mass.
Ruth Fitzgerald, VIII, Lincoln School, Ottawa, Ill.
*William E. Owens, VII, Elm St. School, Westerly, R. I.
*Katherine Reed, VI, Central School, Methuen, Mass.
Ruth Trotta, VI, Plains School, Milford, Mass.

Third Prize, a copy of "Blackboard Drawing," published by The Davis Press, and Badge.

Owen Beatty, VII, Farmington, Ill.
Peter Bianche, VII, Plains School, Milford, Mass.
Maria Dikeman, IV, Farmington, Ill.
Ruth King, Austin, Minn.
Arthur Malcolm, VIII, Lincoln School, Ottawa, Ill.
Phyllis O'Brien, Longfellow School, Oakland, Cal.
Marion Parsons, VI, Easthampton, Mass.
*Angelo Petrarca, VII, Plains School, Milford, Mass.
Archibald Saunders, VIII, Elm St. School, Westerly, R. I.
Gladys Tower, VII, Bancroft School, Sioux City, Iowa.

Fourth Prize, The Badge.

Sally Andrews, VI, Elm St. School, Westerly, R. I.
Ruth Berard, III, Winchendon, Mass.
Helen L. Bronson, I, 230 Mulberry St., Claremont, N. H.
Raymond Campo, IV, Niantic School, Westerly, R. I.
Clara Carlson, VI, Pigeon Cove School, Rockport, Mass.
Hale C. Colby, VII, Whitefield, N. H.
Warfrond Collins, II, Farmington, Ill.
Annie Darling, VI, 2714 Fruitvale Ave., Oakland, Cal.
Eva De Pasquale, VI, Plains School, Milford, Mass.
Lillian Dionne, VI, Elm St. School, Westerly, R. I.
Arthur Frithsen, VIII, Broadway School, Rockport, Mass.
Lucille Garner, IV, Farmington, Ill.

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*A winner of honors in some previous contest.

Lyle Gilbertson, I, Shabbona School, Ottawa, Ill.
Harold Gregory, V, Academy St. School, Oneonta, N. Y.
Alice Grindle, Santa Rosa, Cal.
Oscar Kenyon, I, Longfellow School, Oakland, Cal.
Christine Lambert, III, Bancroft School, Sioux City, Iowa.
Hazel Lampher, II, Boys' and Girls' Home, Sioux City, Iowa.
Ruth Large, VI, 226 Center St., Bristol, Conn.
Frank Magdic, III, Farmington, Ill.
Peri Mazerati, I, Farmington, Ill.
Helen Nord, Adams School, Sioux City, Iowa.
Marvel F. Proctor, VIII, Whitefield, N. H.
Clarence Pierce, IV, East End School, Oneonta, N. Y.
Madelyn Shedd, I, Winchendon, Mass.
Levi Talbot, IV, Pleasant St. School, Westerly, R. I.
Edith Tyler, I, 411 14th St., Sioux City, Iowa.
Dorothy White, II, Winchendon, Mass.
*Ernest Williams, VI, Williamson, N. Y.
Thomas Wolf, No. 4 School, Elmira, N. Y.

Special Prize, Blackboard Drawing, by Frederick Whitney.

Third Grade, Austin, Minn.

Special Prize, The Badge.

Fannie Friedman, Port Deposit, Md.
Grace Meng, Port Deposit, Md.

Special Mention.

I. Crapper, Port Deposit, Md.
*Emma Gerding, Ottawa, Ill.
Frances Hagerty, Port Deposit, Md.
Mary Harwood, Port Deposit, Md.
Mabel Shaad, Port Deposit, Md.
Ethel Stiles, Whitefield, N. H.

Honorable Mention

Ruth Ayers, Wilkes-Barre
Ruth Barr, Oneonta
Alphonse Bartone, Milford
Teresa Bonetta, Milford
Elsie Brevik, Sioux City
Grace Brodie, Winchendon
Joe Leite Campbell, West Tisbury
Elsie Campling, Methuen
Harold Dabner, Oakland
Elizabeth Dahl, Sioux City
*Allessandro Di Giannantonio, Milford
Arthur Doane, West Tisbury
Lillian M. Easter, Claremont
Blanche W. Ellis, Provincetown
Jennie Enos, Provincetown
Helen Farrell, Ottawa
Charles Field, Rockport
Bertha Folsom, Winchendon
Lloyd French, Austin
Carroll Furgerson, Santa Rosa

*A winner of honors in some previous contest.

Ruth Galletly, Rockport
Lester Gavitt, Westerly
Irene E. Gildea, Westerly
John Greene, Bristol
Dorothy Hamma, Oakland
Bertha Heyman, Oakland
*Nellie Hoey, Whitefield
Edgar Holmes, Farmington
Catherine Howard, Westerly
Lorna Johnson, Sioux City
Rose Joseph, Fruitvale
*Mildred Lanphear, Westerly
Priscilla Livingstone, Methuen
Florence Ledlum, Sioux City
Helen Mattson, Sioux City
Bernice McMahon, Farmington
Lawrence Mellana, Oakland
Lovell Mills, Oakland
Helen Moore, Santa Rosa
*Margaret Morenzoni, Westerly
Theresa Mosetter, Sioux City
Wilma Nichols, Whitefield
*Reginald Oppy, Westerly
Ethel Orr, Rockport
Dorothy Picton, Farmington
*A. Lorena Randall, Westerly
Bertha Rich, Rockport
Helen Roeth, Oakland
Ida Rutledge, Bristol
Abraham Schuman, Westerly
Paul Shedd, Winchendon
Frederick Sutton, New York
Helen Taber, Westerly
Fred Tognazzi, Milford
Bertram V——, Port Deposit
Flavia Ward, Bristol
Gardner Webb, Whitefield
Harry Weise, Fruitvale
Merrill Westerman, Sioux City
Isabella Woods, Oakland
Raymond Zook, Farmington

The scope of these contests is to be somewhat enlarged another year, as announced in the advertising pages and elsewhere. It is hoped that many other children may thus be influenced for good. Scores of letters testify of the inspirational value of this department of The School Arts Book.

Several packages of drawings arrived just too late to be included this month. The awards will be announced, therefore, in the September number.

Please remember the regulations.

Pupils whose names have appeared in The School Arts Book as having received an award, must place on the face of every sheet submitted thereafter a G, for (Guild) with characters enclosed to indicate the highest award received, and the year it was received, as follows:

These mean, taken in order from left to right, Received First Prize in 1905; Second Prize in 1906; Third Prize in 1907; Fourth Prize in 1906; Mention

*A winner of honors in some previous contest.

in 1907. For example, if John Jones receives an Honorable Mention, thereafter he puts M and the year, in a G on the face of his next drawing submitted. If on that drawing he gets a Fourth Prize, upon the next drawing he sends in he must put a 4 and the date, and so on. If he should receive a Mention after having won a Second Prize, he will write 2 and the date on his later drawings, for that is the highest award he has received.

☞Those who have received a prize may be awarded an honorable mention if their latest work is as good as that upon which the award is made, but no other prize unless the latest work is better than that previously submitted.

☞The jury is always glad to find special work included such as language papers upon subjects appropriate to the month, home work by children of talent, examples of handicraft, etc.

☞Remember to have full name and mailing address written on the back of each sheet. Send drawings flat.

☞If stamps do not accompany the drawings you send, do not expect to obtain the drawings by writing for them a month later. Drawings not accompanied by return postage are destroyed immediately after the awards are made.

☞A blue cross on a returned drawing means "It might be worse!" A blue star, fair; a red star, good; and two red stars,—well, sheets with two or three are usually the sheets that win prizes and become the property of the Davis Press.

SCHOOL ARTS SUMMER SCHOOLS

Every one of the schools mentioned here has circulars of information ready for mailing. Address the secretary or director of the school.

AMERICAN INSTITUTE OF NORMAL METHODS

Twentieth annual session: Eastern School, New England Conservatory of Music, Boston, Mass.; Western School, Northwestern University, Evanston, Illinois, July 12th to 29th, 1910.

This school offers unequalled courses in Methods, Practical Teaching, Sight-Reading, Conducting, Harmony and other subjects. In the drawing department, opportunity is given students to develop those branches in which they are especially interested.

Art students who wish to learn how to teach, grade teachers who wish to become supervisors, supervisors who wish to learn new methods of meeting old problems, should certainly investigate these schools. For full information address William M. Hatch, Manager Eastern School, 221 Columbus Avenue, Boston; or Frank D. Farr, Manager Western School, 378 Wabash Avenue, Chicago.

ART ACADEMY OF CINCINNATI

Summer term: Ten weeks, June 13 to August 20, 1910.

Endowed for thorough training. Its location in Eden Park, overlooking the city and surrounding hills, is favorable for summer work. Drawing and painting from life, and landscape-modeling. Applied design.
J. H. Gest, Director, Cincinnati, Ohio.

ART INSTITUTE OF CHICAGO SUMMER SCHOOL

Normal Instruction. June 27th to August 5th, 1910.

Painting, Drawing, Decorative Design, Sculpture, Architecture. Students enter at any time for short or continuous periods of study.

Each department thoroughly organized. Unexcelled opportunities for serious students. For prospectus and further information address Ralph Holmes, The Art Institute of Chicago.

BATCHELDER CRAFT SHOP

Pasadena, California.

Courses of Summer work are offered in Design, Composition, Pottery, Leather, Embroidery, Jewelry; beginning June 27 through a period of four weeks. Detailed information of this work will be furnished on application, Ernest A. Batchelder, Director.

BRADLEY POLYTECHNIC INSTITUTE

Peoria, Illinois, June 27 to July 30, 1910.

Course in Art Metal Work under Arthur F. Payne (silversmith, sample maker, member of Boston Society of Arts and Crafts, for two years director of Arts Crafts School, Columbus, O.). Also courses in Design, Stenciling, Leather Tooling, Freehand Drawing, Constructive Design, Elementary Handwork, Woodworking, Mechanical Drawing, Machine Drawing, Machine Tool Work, Pattern-Making, Textiles, Sewing, Dressmaking, Art Needlework, Cooking, Chemistry of Foods, Physiological Chemistry, and Bacteriology. Lectures on Manual Training by Joseph Henry Judd, Superintendent of Handicraft, Manchester, England. Three hours of work a day in each subject; full credit courses. Send for circular.

CHICAGO ACADEMY OF FINE ARTS

Special Tutoring during the summer in any branch of Art Training, at any time and for any length of time.

Also the Regular Classes in Illustration, Drawing, Painting, Cartoon, Commercial Illustration, Composition, Design, School Methods and Crafts, for which tuition is $25.00 for the three summer months.

Studios overlook Lake Michigan and are light and airy. Credits and certificates given. Boarding places on application to M. M. Newman, Secretary, No. 6 East Madison Street, Chicago, Illinois.

CHICAGO SCHOOL OF APPLIED AND NORMAL ART

Has announced a three weeks' summer term beginning August first and closing August nineteenth.

The regular art school will be in session at this time and offers to teachers and others an opportunity to study drawing and painting from the nude and costumed model, illustration and cartoon, design and composition, and other subjects, with its regular instructors. A special summer class for teachers under Miss Church's instruction, will study classroom methods, and such phases of the crafts, water color, design and composition, modeling and sketching from figure and flowers, as come under the conditions of the primary, grammar and high schools. The summer session will be held in the beautiful studios of the school, in the new Harvester Building which faces Lake Michigan and which enjoys the cool lake breezes.

COGGESHALL CAMP AND STUDIO

At Lanesville, Cape Ann, Mass. Open until September 15th.

Offers a course of instruction in drawing and painting from nature under an experienced teacher who has studied and painted in many lands. Beginners and those who have made some progress in out-of-door sketching will find here an unusual opportunity to work directly from nature, in oil, water color, charcoal or pencil by new and simplified methods. The camp buildings and studio were designed and built especially for this work and are situated beside the sea on a beautiful spot on the Cape Ann shore. This art students' camp is unique in that it provides comfortable room, good board and best of practical instruction with pleasantest vacation surroundings and can accommodate a few who do not care to work in the classes, thus enabling students to bring friends as room-mates who would enjoy the out-of-door life. An illustrated booklet on application. John I. Coggeshall, 473 Beacon Street, Lowell, Mass. After June 15th at Lanesville.

COLLEGE OF FINE ARTS, UNIVERSITY OF SOUTHERN CALIFORNIA

Summer classes in fine and applied arts.

Teachers' normal course covering all school grades. July 5th to August 27th. Catalogue on request. W. L. Judson, Dean, 212 Thorne St., Los Angeles, California.

COMMONWEALTH ART COLONY, "A PLACE FOR WORK AND PLAY"

Boothbay Harbor on the Coast-of-Maine.

This is not a camp, neither is it strictly a school. Comfortable rooms in private homes and new cottages or hotels, with bath, piano and all conveniences are the regular thing Tents and bungalows are for those who prefer the out-of-door life.

There is a great variety of picturesque subjects for artists and photographers. The workshops and studios are well equipped. Craftsmen may sell their products in the Colony store; Supervisors may take courses in methods; and Grade Teachers receive help in their Industrial or Art Work.

Many do not study at all, but come just for the outing, and because it is an interesting place full of interesting people. There is plenty of social life at the Colony and in the village.

Send for illustrated booklets. A. G. Randall, Director of Manual Arts, Providence, R. I.

CORNELL UNIVERSITY

The Nineteenth Summer Session of Cornell University, July 6 to August 16, will offer, as in previous years, a large range of work in Industrial Education, including courses, theoretical and practical, in Drawing and Art.

For full information address The Registrar, Ithaca, N. Y.

MR. MARSHAL T. FRY'S SUMMER ART CLASS

Southampton, N. Y.

Fourth Season, July 12th to August 23rd, six weeks. The courses are of especial interest to those teaching in the schools. The various subjects considered in the courses will include Elementary Drawing and Composition of Landscape and Still Life, Sketching from the figure, advanced work in Landscape and Still Life Painting, Out-door Sketching, etc. Use of the Figure and Landscape in the Illustration of stories and verses, Cover Designs, etc.

The Principles of Design will be taught in their relation to Clay Modelling and Pottery Making, Overglaze, Keramics, Textiles, Lettering, Book Plates, Holiday Greetings, etc. Clay Modelling and Pottery will be considered more especially with reference to the needs of those who teach these subjects in the schools. Building of Pottery forms, and ornamentation, making of tiles, use of color in connection with Pottery and Modelling.

HANDICRAFT GUILD, SUMMER SESSION.

Minneapolis, Minn., June 13 to 16, 1910. Maurice I. Flagg, Director, assisted by well-known Craftsmen. Courses in Design, Water Color, Pottery, Metal and Jewelry, Leather, Bookbinding, Wood-block Printing, Weaving, and Stenciling.

Address Florence Wales, Secretary, Handicraft Guild, Minneapolis, Minn.

LYME SUMMER SCHOOL

The Ninth Season of the Lyme Summer School.

Will open as usual June fifteenth and close September fifteenth. The classes will be under the personal instruction and direction of Mr. Frank Vincent Du Mond who will give three criticisms each week. Two of these will be out of doors on figure and landscape painting. The third will be a general talk based upon all and any kind of work produced during the week. This has for its object the stimulating of personal tendencies and efforts and the consideration of the esthetic side of the summer's work. It has proven of the greatest value to students and teachers alike.

For information as to terms, materials, board, railways, etc., apply to Miss Martha L. Purdin, 131 Stuyvesant Ave., Arlington, New Jersey. After June first, Lyme, Connecticut.

MARTHA'S VINEYARD SCHOOL OF ART

Vineyard Haven, Mass. Conducted by Arthur R. Freedlander.

The Sixth Season commences June 20th, ends September 20th, 1910.

Instruction will be given in Landscape, Marine and Figure Painting in all mediums. There will be three criticisms a week. Students receiving their full share of individual attention. A well appointed Studio will be at the entire disposal of students. In inclement weather work from the model will be continued here. Class for Beginners. Terms: The tuition will be fifteen dollars a month payable in advance. A special two weeks' course at ten dollars For the season forty dollars Special Course for Students of Architecture. This course is designed to be of great value in developing the students' facility in the handling of water color and washes. It will comprise landscape and marine painting, studying the massing of foliage, cloud and sky effects, etc. Subjects will be chosen with a view to their utility in the rendering of "projects."

Vineyard Haven, after three centuries of existence is one of the rare places left unspoiled by modern progress. The climate is delightful, and for recreation the student will find excellent boating, bathing and fishing.

MINNEAPOLIS SCHOOL OF FINE ARTS

Summer Term, June 13 to August 13, 1910.

Drawing and painting from the object; out-door sketching in black-and-white and color; sketching from the costumed figure; composition and illustration.

Normal Art Course for teachers.

Special class in out-door painting.

The schoolrooms, well lighted and accessible by elevator, are situated on the fourth floor of the public library building. For particulars apply to Robert Koehler, Director, Minneapolis, Minn.

MONHEGAN ISLAND SCHOOL OF METAL WORK AND JEWELRY

At Monhegan Island, Maine, July 5 to August 13, 1910.

The courses, with instruction three mornings each week, are planned for beginners, advanced students and teachers. Those without previous instruction will be given an opportunity to spend a useful and entertaining summer

in forming artistic pieces of jewelry and table-ware of actual financial value and service.

The Island of Monhegan lies off the coast of Maine and is one of the most attractive and unique in the North Atlantic. The fresh ocean air is a most pleasing stimulus to work in the studio, picturesquely located in the spruces within a few feet of the ocean cliffs. The uninterrupted horizon, so suggestive of mid-ocean, island traditions, boating, fishing, all afford a pleasing recreation for leisure hours.

The Director, William H. Varnum, pupil of L. H. Martin, Dr. Ross and others, has had many years of experience in teaching the subject from the craft and educational standpoint. For circulars, apply to William H. Varnum, Director, School of Fine and Applied Arts, James Millikin University, Decatur, Illinois.

NEW YORK SCHOOL OF FINE AND APPLIED ART

The Summer School of the New York School of Fine and Applied Art, from July first to August thirty-first, located at Chester, Mass., in the famous Berkshire Hills, easy of access on the main line of the Boston and Albany Railroad, one hour west from Springfield, with ten (10) trains daily. Cool, dry with pure air and water and comfortable homes, offers an unusual opportunity for Art Study, and true summer enjoyment in a rural way. Classes in out-of-door work from landscape and the model. Studio classes in illustration, from the head and sketch, Normal Art, Interior Decoration, Advertising, Design and the Crafts. All work is individual, and students may specialize in the classes best adapted to their particular need. The work is under the personal direction of Frank Alvah Parsons, who returns from Europe at this time especially to take up the work with the summer school.

NEW YORK UNIVERSITY SUMMER SCHOOL

Dr. Haney's classes in "Methods of Teaching Art in High School" and in "Practice of Design."

University Heights, for three weeks, July 6th, to 27th.

The New York University, in extending its policy of offering under Dr. Haney, post-graduate courses in the arts, presents this summer a unique and very condensed scheme of instruction in "Methods of Teaching Art in High Schools." Sixty elaborately illustrated lectures are to be given on six topics, including: "Representative Drawing" with emphasis upon memory work and constructive principles; "Figure Drawing" with the essentials of artistic

anatomy; "Pencil Drawing from Nature"; "Design" with many practical problems; "Color" with emphasis on the practical development of color harmony, and ten lectures full of new and important suggestions on "Art in relation to the life of the pupil." As the University plans to change the courses each year, this methods course will not be repeated in 1911.

Dr. Haney also gives this session his studio course in "Practice of Design" with two daily lessons and criticisms, and the development of many practical problems. A full synopsis of both courses is given in an illustrated circular issued by the University, to be obtained of Prof. James E. Lough, Director Summer School, Washington Square, New York City.

STOUT INSTITUTE

Menomonie, Wisconsin.

The Fifth Annual Summer Session will be held from August 1st to September 2nd, 1910.

Twenty-five Courses in Manual Training; Sixteen Courses in Domestic Economy; Three Courses in Art; Regular Faculty; Full Equipment of the Institute Available; Outing Camp proposed for men; First-class accommodations in dormitories for women.

For full information, address L. D. Harvey, President Stout Institute.

SUMMER INSTITUTE OF MECHANIC ARTS

Mount Hermon, Santa Cruz County, California. June 20 to July 30, six weeks.

Courses: Primary grades—Correlated and Illustrated Handwork, Art in Handwork, Cardboard Construction, Clay and Pottery, Sewing, Wood Constructions, Basketry, Weaving and Cardwork. Elementary grades—Domestic Science, Bent Iron, Riveting and Hammered Metals. Advanced grades—Domestic Science, Woodworking and Simple Furniture, Applied Design, Hammered Brass and Copper, Freehand Drawing, Water Color, Lectures.

The purposes of the Institute are: (1) To give to teachers and students of manual arts and household arts exactly such work as they wish and need; (2) To correlate art and hand work, making each project artistic, and applying all design to specific pieces of hand work; (3) To offer all work as far as possible in the open fresh air; (4) To secure instructors of broad college training and of practical experience in public school work; (5) To minimize theoretical instruction and stress especially experience in doing and making.

Individual method of instruction will prevail in all work offered. It is planned to spend every possible minute in doing.

Certificates stating quality of work and amount of time spent on each course will be issued to all members of the Institute.

All possible combinations for boarding are offered, from camp cooking to the very best hotel service. Students wishing to enter upon real camp life will find Mount Hermon an exceedingly cheap place to spend the summer.

Forty reservations will be made in Camp Sequoia for teachers and students of the Institute. The camp conveniences are all modern and hygienic.

Write to Mr. William H. Bouick, Mount Hermon, California, for all information regarding accommodations and rates. Make your reservations early. Furnished tents may be had from $2.00 a week and up. Excellent board and life in tents, $35.00 per month.

James Edwin Addicott, B. S., M. A., Director, 951 Magnolia St., Oakland, Cal. After June 5th, Mt. Hermon, Cal.

SUMMER SCHOOLS OF CHAUTAUQUA INSTITUTION.

Competent instruction. Thirteen departments, including courses in Arts and Crafts, under direction of Henry Turner Bailey. About 2,500 total yearly enrollment. The best environment for study. Famous lectures. A place whose charms are noted. Expense moderate. Catalogue on request. Chautauqua, New York.

SUMMER SCHOOL OF THE RHODE ISLAND SCHOOL OF DESIGN

Providence, R. I., July 6 to August 10.

Teachers of Drawing and Manual Training as well as Students and Craftsmen will find an unusual opportunity offered them in the courses given this summer. Those who are trying to meet the demand for an increased knowledge in the manual arts will find these courses very helpful. All work will be credited in the same way as in the winter session, and certificates will be issued to students who have satisfactorily completed a summer course.

Courses: I. Theory of Design. II. Practical Design. III. Out-door Sketch Class. IV. Metal Work for Grammar and High Schools. V. Jewelry and Silversmithing. VI. Manual Training for Elementary Schools. VII. Wood Working.

For further information send for circular, address Augustus F. Rose, Director of Summer School.

SUMMER SCHOOL OF THE SOUTH

University of Tennessee, Knoxville. Six weeks, June 21 to July 29, 1910. Twenty courses in Manual Training, Drawing, and Arts and Crafts. Adapted especially to the needs of teachers.

Under the direction of Prof. Royal Bailey Farnum, supervisor of drawing for the Department of Education of the State of New York, and Prof. Frederick James Corl, of Dupont Manual Training School, Louisville, Ky. Eight instructors. Systematic courses running through four years.

Certificates and credits for satisfactory work done. For further information, address P. P. Claxton, Superintendent.

SUMMER SKETCH CLASS

Rhoda Holmes Nicholls will take a limited number of students during the months of July and August at East Gloucester, Mass.

Tuition includes three open air lessons a week besides a general criticism on Saturday morning in the studio, of all work done during the week. East Gloucester is a well-known haunt for artists owing to its many picturesque spots, and its situation between the harbor and the ocean render it cool enough to work with ease throughout the summer.

For further information, apply to Rhoda Holmes Nicholls,
Colonial Studios, 39 West 67th St., New York.

TEACHERS COLLEGE

Professor Arthur Wesley Dow will remove his Ipswich Summer School of Art to Teachers College this summer and will be present to give personal attention to the courses. They will be similar to those formerly given at Ipswich, with the added advantage of the work offered by the college in industrial and household arts, in education and in other matters of interest to the art teacher. The libraries of the university, the textile collections and Professor Dow's own collection of Japanese prints will be available to the student. There will also be opportunity for landscape painting, and the instructor will give class criticism and illustrated lectures upon art appreciation.

CHARLES H. WOODBURY'S OGUNQUIT SUMMER SCHOOL OF DRAWING AND PAINTING

July 5th to August 13th.

Painting in Oil and Water Color. Course in Pencil Drawing especially adapted to teachers. For information apply to Miss Susan M. Ketcham, Secretary, 61 Blacherne, Indianapolis, Indiana, or Charles H. Woodbury, Ogunquit, Maine.

WORCESTER GUILD FOR TEXTILE CRAFTS

Second season. Summer Classes at Leicester, Mass., six miles from Worcester on state road. Sara Gannett Houghton, Director. Formerly teacher of Weaving and Dyeing at the Worcester Art Museum School and Crafts Shops.

A delightful, old-fashioned, New England house with orchard and garden. A garret for looms and weaving. A big summer kitchen for dyeing. Individual instruction in weaving, stenciling and dyeing, ecclesiastical embroidery, and modern needlework, based on the study of mediæval tapestries.

For information concerning details of classes, hours and terms, and board and lodging, which may be secured near the Guild House, at very moderate rates, address Secretary Textile Crafts Guild, Leicester. Classes open about July 1st. Applications should be made at once. An Automobile Tea-room, and a Salesroom will be open for the accommodation of students, and for their work, on acceptance.

A well-known artist will conduct an out-door sketching class on the request of a sufficient number of applicants.

PRANG SUMMER SCHOOLS

Nineteen summer schools for the promotion of public school art instruction will be held under the auspices of The Prang Educational Company, during the season of 1910. These schools will be held in various cities and states throughout the country.

The Courses offered in the various schools will be thorough and up-to-date, and will present the most modern conceptions of the relation of art education to vocational training in its broadest sense, and will include instruction in normal methods, in representative and constructive drawing and in the various phases of design. Each of the schools will be in charge of instructors well known in their fields of work, and with specialists in the various departments of handicrafts and design. Several of these schools have been in operation for years, and the work taken up each summer is so related that teachers who so desire may continue their work in the various courses without undue repetition of the work. Certificates of attendance for each year are issued to students who satisfactorily complete the Course.

All of the schools are under the direction of Hugo B. Froehlich, Director of the Educational Work of The Prang Educational Company, 113 University Place, New York City. Circulars of the various schools upon request.

Chart of a Course in Drawing, Design, and Handicraft for Elementary

ILLUSTRATIVE DRAWING	Year	SEPTEMBER	OCTOBER, NOVEMBER, D
		COLOR AND PLANT DRAWING	CONSTRUCTIVE DESIGN AND STRUCT
Illustrative drawing should begin in the first grade and continue throughout all the grades. It should reflect the child's interests and be the natural graphic expression of his thought. It should occupy a prominent place in the required schedule and be allotted a sufficient amount of time to insure good work. As the child develops, the subjects should become more varied. Personal experiences during vacations and holidays, observations of the changing seasons, of the weather, of day and night, scenes suggested by Mother Goose, by fables and myths in the lower grades, will be followed in the upper grades with maps and diagrams in relation to history, geography, and arithmetic, and pictures in connection with history, literature, and the history of art. Special topics should be made the subject of work in sketch books so that children may learn to gather and record data regarding a particular subject from all available sources. Gradual improvement should be expected to come from practice in illustrative sketching and from the object drawing through which children should be continually gaining skill in the expression of form and appearance. The children should be stimulated by seeing the teacher draw, by studying pictures such as those found in the magazines and reproduced from masterpieces, and by comparing their work with that of other pupils. This work should be judged by standards of attainment reasonable for each grade, not by adult ideas of perfection. The standard should not be far above the average of the drawings produced by a given class.	1	PURE COLOR. The spectrum and its six prominent colors, R, O, Y, G, B, V. GRASSES, SEDGES, ETC. Direction of main lines of growth. Typical coloring.	FREEHAND CUTTING of shapes Imitation of good examples. Familiarity with such terms as straight, curved, vertical, hori Subjects related to Autumn, Christmas.
	2	STANDARD COLORS. The six colors memorized as a basis for judging other colors. SPRAYS WITH BERRIES. Branching. Approximate coloring.	PAPER FOLDING AND CUTTIN Measuring to $\frac{1}{2}$ inch. (Followi Familiarity with such terms as obtuse angle, diameter, diagon Subjects related to Autumn, Christmas involving two dim
	3	TINTS AND SHADES OF COLOR. The standards modified by light and dark. SPRAYS WITH FRUITS. Proportions of parts. Exact matching of colors.	MAKING OBJECTS from paper Measuring to $\frac{1}{4}$ inch. Fro otherwise. Familiarity with such terms as dicular, names of geometric fi Subjects related to Autumn, Christmas involving three din
	4	HUES OF COLOR. The standards modified by each other. DECORATIVE ARRANGEMENT. Space division. Balance. Arbitrary coloring in silhouette.	MAKING OBJECTS from paper, car Measuring to $\frac{1}{8}$ inch. Problen and variable elements. Thanksgiving and Christmas sy Freehand lettering, capitals. P
	5	SCALES OF VALUE. Colors toned with white and black. DECORATIVE ARRANGEMENT. Actual and foreshortened shapes in rhythmic masses. Coloring in values. Tested by neutral scale.	MAKING OBJECTS from cloth, lea etc. Measuring to $\frac{1}{16}$ inch. Proble and variable elements. Use of the compasses. Christm Freehand lettering, capitals. P
	6	SCALES OF HUE. Colors toned with analogous colors. DECORATIVE ARRANGEMENT. Rhythmic spaces. Details of Structure. Suggestive coloring. Tested by selected examples.	CONSTRUCTION in any appropri Weaving which involves design borders. Problems involvi material to meet given conditi objects of daily use. Freehand lettering. Pen.
	7	SCALES OF INTENSITY. Colors toned with their complementaries. DECORATIVE ARRANGEMENT. Details of structure. Beauty of line and tone. Decorative coloring. Tested by selected examples.	CONSTRUCTION in any appropri Two views, marking of dimensi Development of surface. Objects useful in school and ho Roman alphabet. Pen.
	8	HARMONIES OF COLOR. Interrelations of hue, value and intensity. DECORATIVE ARRANGEMENT. Beauty of line and tone. Details of structure. Decorative coloring, tested by selected examples.	CONSTRUCTION in any appropri Two views, drawing to scale. Sectional drawings. Large objects useful in school o Roman alphabet. Quill.

ry Schools, to be Illustrated by The School Arts Book, 1910-1911

, DECEMBER	JANUARY, FEBRUARY, MARCH	APRIL, MAY, JUNE
RUCTURAL DRAWING	OBJECT DRAWING	ILLUSTRATION AND DECORATIVE DESIGN
pes from paper. s as round, square, horizontal, oblique. mn, Thanksgiving,	PICTURES OF TOYS and other objects of interest to children. Winter games and sports. Emphasize point of view, that the result may be recognizable at a glance. Use any color.	SPRINGTIME. Record of experiences. ORDERLY ARRANGEMENT. In borders. Motifs from any source. Coloring: One or two colors on white.
TING. owing the leader.) as right, acute, and gonal. mn, Thanksgiving, dimensions.	PICTURES OF COMMON OBJECTS of interest to children. Winter occupations. Emphasize proportion, width to height, angle of relation between part and part. Select colors appropriate to the object.	SPRING GROWTHS. Record of observations. ORDERLY ARRANGEMENT. In borders and surfaces. Motifs from any source. Coloring: Black on one color.
per and cardboard. From dictation, or as parallel, perpen- ic figures. mn, Thanksgiving, dimensions.	PICTURES OF FAMILIAR OBJECTS. Winter implements and appliances. Emphasize relative proportions of parts, and proportions of spaces between parts. Imitate the colors of the object.	OUT-DOOR NEIGHBORS. Record of Study. ORDERLY ARRANGEMENT. In spots, surfaces and borders. Motifs from animals and plants. Coloring: Two tones of one color.
, cardboard, cloth, etc. blems having fixed s symbols. Pencil.	SILHOUETTES. Emphasize selection of characteristic view. Correct proportions. Clean-cut profiles. Grouping for story.	FREEHAND DECORATION for common objects. Rosettes. Good spacing. Shapes of spaces between units. Repetition by tracing. Coloring: One hue with neutrals.
, leather, thin wood, blems having fixed istmas symbols. Pencil.	PICTURE MAKING. Emphasize the elements of a picture: object, ground, background. Pleasing division of space (black and white). Studies of the effects of distance and changes in level, in spherical and hemispherical objects.	STAMPED ORNAMENT for useful objects. Bilateral units. Play of light-and-dark. Parts subordinated to effect of whole. Mechanical reproduction of units. Coloring: A group of tones.
opriate material. ign in stripes, plaids, olving selection of nditions in toys, and	FORESHORTENING. Studies of the effects of foreshortening upon hemispherical, cylindrical and conical objects, singly and in groups. Pleasing arrangement of light and dark (two or three values).	WOVEN OR EMBROIDERED ORNAMENT. Rhythm of measure. Interrelations of sizes of parts. Use of the net in squaring units of design. Coloring: A group of hues.
opriate material. ensions. l home.	CONVERGENCE. Studies of the effects of foreshortening upon rectangular objects, singly and in groups. Pleasing arrangement of light and dark. (Three values; color substituted for one.)	STENCILLED ORNAMENT. Flow of line. Interrelations of shapes of parts. Use of the abstract spot in making units of design. Coloring: Two complementary colors and a neutral.
opriate material. e. ool or home.	CONVERGENCE. Studies of the effects of foreshortening, with the aid of invisible edges, axes, diagonals, in single objects and in groups. Pleasing arrangement of light and dark. (Three values, one or more in color.)	PRINTED ORNAMENT. Consistency of character. Interrelations of qualities of parts. Translation of natural forms into decorative material. Coloring: Any group of harmonious colors.